

APRIL 1951



MY FLOWER

T. S. HONG

Australasian **P**hoto-**R**evue

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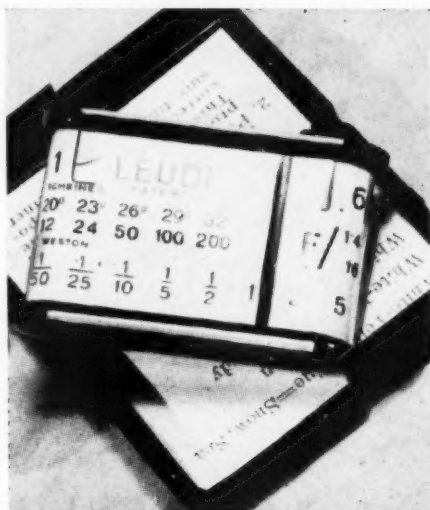
VISUAL EXPOSURE METERS

to estimate your exposures

LEUDI VISUAL EXPOSURE METER

Ingenious in construction and efficient in use, this amazing visual-type Exposure Meter is very simple to operate; sight the meter . . . observe the light value . . . correlate this on the sliding scale . . . read the correct exposure—a speedy process taking but a few seconds of precious time. Both meter and its case are moulded in sturdy bakelite.

Price 14/3



NEBRO VISUAL EXPOSURE METER





Once you've used it you'll never be without it . . . because it's so reliable and comprehensive. Attractively shaped and finished in black plastic and nickel, the Nebro is a standard extinction-type meter fitted with a graduated step wedge for taking the light readings. On the back of the meter case is a table showing the comparative film speeds in five popular ratings. Also provides for exposure adjustment when using filters.

Price 36/3

KODAGUIDES

Every camera-owner should have a set of these invaluable exposure guides—they are made in a handy pocket size each individually calibrated for Verichrome, Panatomic-X and Super-XX films. Each guide is laminated between two sheets of sturdy plastic material, which keep it flat and clean. To use: Observe the sky condition, determine the type of subject, read the tables for the recommended exposure. Alternative exposures are marked for fast-moving subjects.

Price 1/4 each

Verichrome DAYLIGHT Kodaguide		TYPES OF SUBJECT			
SKY CONDITIONS		BRIGHT SUN	BRIGHT	AVERAGE	HAILED
		f22 50	f16 50	f11 50	f8 50
		f16 50	f11 50	f8 50	f6.3 25
		f11 50	f8 50	f6.3 25	f4.5 25
		f8 50	f6.3 25	f4.5 25	f4 5
* Fast shutter with 1:100 shutter and settings for fast moving subjects					

From Kodak Dealers Everywhere

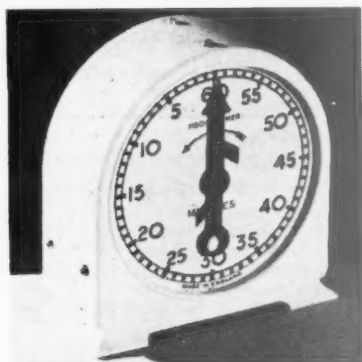
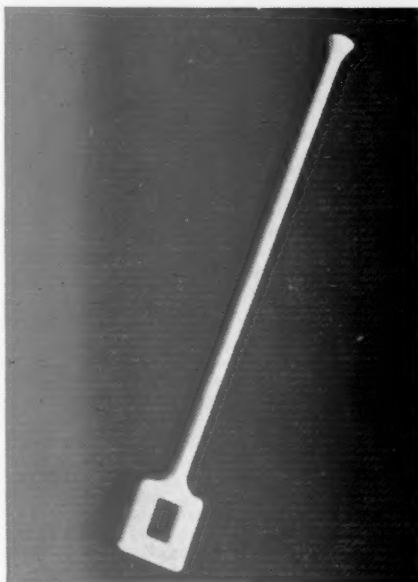
KODAK STIRRING PADDLE

*... for crushing chemicals
stirring solutions
shifting prints in tray*

Once you've used the Kodak Stirring Paddle you will never be without it—so handy and clean is it to use; handy because it is so versatile, clean-working because it eliminates the necessity for touching the solutions and prints with your hands. The Kodak Stirring Paddle is all-moulded in attractive yellow plastic which will not affect, or be affected by, chemical solutions. Overall length, 10 inches.

Price: 2/6

*Stocks subject to current shipping conditions
From Kodak Dealers Everywhere*



KODAK MINUTES TIMER

This clockwork timer rings an alarm at the end of any period for which it has been set, from 1-60 minutes. The action of turning the indicator hand to the number of minutes required automatically winds the clock and the alarm. The hand works back to the "60" mark and rings the alarm when it reaches there. The 4-inch diameter dial is white with bold black numerals.

PRICE £3/7/-

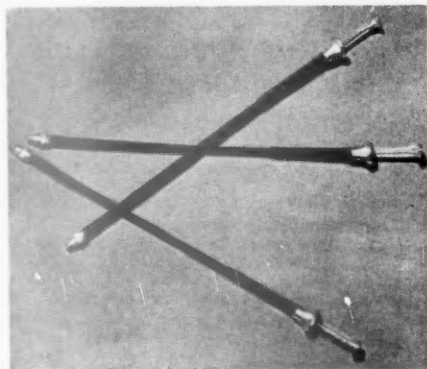
From Kodak Dealers Everywhere

BRAIDED CABLE RELEASES

Handy for general picture-making and essential in time-exposure photography. Their use minimises camera shake, facilitates the handling and quick adjustment of the camera, and helps to increase your output of "good pictures." Different threads are available to fit various models. Strong and reliable.

PRICES: From 4/8 each

From Kodak Dealers Everywhere



SALE OF USED APPARATUS AND LENSES

KODAK STORE, 379 George Street, Sydney

CAMERAS

- 4362—C3 Argus, f/3.5 coated lens, flash unit, reflector, Skan exposure meter, 2 filters, adapter, always-ready case .. £44
- 4319—Retina II, f/2 Xenon lens, 3 filters, aux. lens, always-ready case .. £60
- 4353—Kine Exakta, f/2.8 Tessar lens, always-ready case .. £73/10/-
- 4397—Reflektia II, f/3.5 lens, 3-speed shutter .. £17
- 4382—Flexaret IIA f/3.5 Mirar coated lens, Compur-Rapid shutter always-ready case .. £37/10/-
- 4303—Six-20 Kodak "A," f/4.5 K.A. lens, 4-speed shutter, always-ready case .. £19/7/6
- 4213—Contax I, f/2 Sonnar lens, green filter, always-ready case .. £50
- 2789—Leira IIIC, f/1.5 Xenon lens, case, Leitz universal finder, 13.5 cm. f/4.5 Hektor telephoto lens, cap, cable, Avo exposure meter, Leica cassette, always-ready case .. £225
- 2774—Kinax I, f/4.5 coated Kinn lens, 4-speed shutter, box instr. .. £12/7/6
- 4377—Ensign Auto-Range, f/4.5 Ensar lens, coupled rangefinder, 8-speed shutter, always-ready case .. £35
- 4360—Finetta, 24 x 36mm., f/4 Finetar anastigmat lens, 3-speed shutter, always-ready case. Price .. £11/10/-
- 4365—Retina I, f/3.5 coated Xenar lens, Compur-Rapid shutter, 2 filters, hood, cable, instr., always-ready case, box .. £30

CINE

- 4209—2½" f/2.7 Kodak anast. telephoto lens for 16mm. cine camera .. £28/10/-
- 4222—16mm. Arrow cine camera, f/1.9 Dallmeyer lens .. £80
- 4235—16mm. Kodascope Model EE projector, 850-watt, resistance, leads, case .. £55
- 4236—Eastman Kodak rapid splicer, 16mm., £2/15/-
- 4236—Re-wind ends .. £2

LENSES

- 4800—Xenar 30cm. f/5.5 telephoto, 2 Series VIII filters with adapter, suitable for Reflex Korelle. Price .. £60
- 2849—Cooke Aviar f/4.5 8½", for ½-plate Graflex, £20
- 4404—Series III Dagor f/6.8, 180mm. in Kodak BB shutter .. £3/7/-
- 4406—Kodak Projection anast., 105mm., f/4.5, cap. £12
- 4316—Leitz Hektor telephoto, 13.5cm., f/4.5, with Leitz universal finder .. £60
- 4756—Cooke telephoto, 15", f/5.6, hood .. £35

SUNDRIES

- 4526—Kodak all-metal printer, leads, lamps .. £11
- 4525—Kodak Minutes Timer .. £2/10/-
- 4524—Gilkon 18" x 24", print dryer, leads, canvas. Price .. £18/10/-
- 4119—Weston Leica exposure meter .. £7/10/-
- 4096—Rolleiflex plate back (old type) and plate holder .. £5/10/-
- 4512—Avo exposure meter, box, instr. .. £9/10/-
- 4181—Vena 35mm. auto-focus enlarger, 59mm., f/4 Vena lens .. £33/10/-
- 4200—Sixtomat exposure meter felt case, £10/15/-
- 4510—Ensign Optiscope No. 6, Aldis 10" projection lens, slide carrier, 240-volt 250-watt globe, case .. £22/10/-

- 4518—Kodak Precision enlarger, 11cm. f/4 Ross Resolux lens (coated), 2½ x 3½ neg. carrier, globe, tri-colour filter mount .. £85
- 4520—Kodak Precision masking board, tilting legs. £16
- 4519—Pullin 2" x 2" slide projector, f/2.8 4" lens, 250-watt lamp, 2 spare 125-watt lamps, case, screen .. £40

KODAK STORE, 385 George Street, Sydney

CAMERAS

- UA4008—Ensign Auto-Range, f/4.5 lens .. £30
- UA4047—Ensign Commando, f/3.5 lens, cable release .. £45
- UA4043—Leica IIIC, f/2 ctd. Summitar lens, always-ready case .. £140
- UA4052—Leica IIIC, f/2 ctd. Summitar lens, always-ready case .. £115
- UA4060—Retina II, f/2 Xenon lens, always-ready case .. £59
- UA4032—Leica IIIC, f/3.5 ctd. Elmar lens .. £121
- UA1844—Gamma, f/3.5 lens, coupled rangefinder, £56
- UA4054—Robot, f/2.8 Xenar lens, case .. £45
- UA4067—Leica IIIC, f/2 Summitar lens, always-ready case .. £125
- 4034—Kine Exakta, f/2.8 Tessar lens, 10.5cm. Trinol lens, hood, filter, always-ready case, £100
- 4066—½-pl. R.B. Graflex, f/4.5 lens, roll holder, F.P.A. slide, hood, case .. £70
- 4053—Etuvi ½-pl. f/4.5 Tessar lens, 12 slides, F.P.A., D.E., case .. £30
- 1318A—W. A Goerz Dagor 7½" lens, to cover whole plate .. £20
- 1318B—18cm. Goerz Dagor f/6.8 lens .. £13/10/-
- 1315A—W. A Fed. f/4.5 28cm. lens .. £22/10/-
- 1315B—9cm. Elmar lens .. £39/10/-
- 1316—12½" Cooke Aviar lens, Series IIIB .. £30

KODAK STORE, 93 Brisbane Street, Launceston

CAMERAS

- Six-20 Brownie, Model "C" .. £1/15/-
- Vest Pocket Kodak, single lens .. £4/7/6
- Semm-Kim, 24 x 36mm., f/2.9 lens, always-ready case, K2 filter .. £21/10/-
- 3A Folding Kodak, R.R. lens, case .. £2/10/-
- Folding Brownie, 2½ x 3½, Doublet lens, portrait attachment .. £2/2/6
- 120 Folding Kodak, f/7.9 lens .. £6/2/6
- 120 Folding Hawk-Eye, case .. £5/12/6
- Six-20 Jiffy Kodak, case .. £5/10/-
- Voigtlander Reflex, f/6.3 lens .. £6/17/6
- Ensign Commando, f/3.5 lens, always-ready case, tripod, lens hood, filters, Portra lens. Price .. £46/10/-
- Ensign Auto-Range, f/3.5 lens, 8-speed shutter. Price .. £34/15/-
- Ensign Auto-Range, f/4.5 lens, 8-speed shutter, £30

CINE

- 16mm. Keystone camera, f/3.5 lens, fixed focus. Price .. £47/10/6
- 8mm. Admira camera, f/2.8 lens, fixed focus .. £38/10/-

SUNDRIES

- Avo electric exposure meter .. £13/5/-
- Palec electric exposure meter .. £6/15/-

KODAK STORE, 252 Collins Street, Melbourne

CAMERAS

- UA8352—Leica IIIc, f/2 Summar lens, lens hood, screen, filter, always-ready case .. £90
- UA8350—Exakta Model II, 24 x 36mm., f/3.5 coated Tessar lens, also f/3.5 150mm. Trinol coated lens, always-ready case .. £95
- UA8360—Kodak Retina II, 24 x 36mm., f/2 coated Xenon lens, coupled rangefinder, flash synchronised Compur-Rapid shutter, always-ready case .. £65
- UA8361—Semm-Kim, 24 x 36mm., f/2.9 coated Cross lens, always-ready case .. £14/10/-
- UA8342—Kodak Retina 1, 24 x 36mm., f/3.5 coated Ektar lens, Compur-Rapid shutter, always-ready case .. £25
- UA8362—Six-20 Kodak Duo, 1½ x 2½", f/3.5 Kodak anastigmat lens, Compur shutter, speeds 1 to 1/300 sec. B.T., always-ready case, £20
- UA8345—Foth Flex 2½ x 2½", f/3.5 Foth lens, focal plane shutter, 1 to 1/500 sec. and B., £15
- UA8344—Ilco, 24 x 36mm., f/3.5 Cassar lens, speeds 1/300 sec and B., always-ready case .. £19
- UA8366—Rolleiflex, 2½ x 2½", f/3.5 Tessar lens, Compur shutter, speeds 1 to 1/500 sec. B. and T., always-ready case .. £39/10/-
- UA8370—Leica IIIc, f/2 Summar lens, always ready case .. £110
- UA8346—Flexaret, 2½ x 2½", f/4.5 Tessar lens, green and yellow filters, lens hood, always-ready case .. £28/10/-

CINE

- UA8333—Bell & Howell Filmo 8mm. camera, f/2.5 Mytal lens, 4 speeds, leather case £38/10/-
- UA8361—Cine-Kodak Mod. 20 8mm. camera, f/3.5 lens, leather case .. £28/10/-
- UA8331—Kodascope Mod. 50 8mm. projector, 300-watt lamp .. £32/10/-
- UA8311—Kodascope Mod. C projector, resistance. Price .. £22/10/-
- UA8324—Kodascope Mod. 80 8mm. projector, 300-watt lamp .. £45
- UA7076—Kodak projection lens, 2", f/1.6 (Mod. EE). Price .. £10/10/-

SUNDRIES

- UA8132—Shelton film strip projector with transformer .. £10/10/-
- UA8345—Lantern slide projector, 3½" x 3½", £8/10/-

KODAK STORE, 37 Rundle Street, Adelaide

CAMERAS

- UA480—Contax III, 24 x 36mm., f/1.5 Sonnar lens, focal plane shutter (½ sec. to 1/1250th sec.), built-in photo-electric exposure meter, coupled rangefinder, always-ready case. Good order .. £125
- UA586—Brownie Reflex, 12 exp. 1½" x 1½" on 127 film. Excellent order .. £3/10/-
- UA641—Six-20 Kodak A folding, f/4.5 Anastar lens, 8-speed Epsilon shutter, 1 sec. to 1/150th sec., T. & B., 8 exp. 2½ x 3½ on V620 film. Perfect order .. £20
- UA643—Ensign Auto-Range, f/4.5 Ensar lens, 8-speed Epsi. on shutter, 1 sec. to 1/150th sec., T. & B. coupled rangefinder, soft leather carrying case. Excellent condition, £28/10/-
- UA683—2A Folding Brownie, Rapid Rectilinear lens, 8 exp. on 116 film, carrying case. Good order .. £4/17/6

- UA689—Coronet "Diafit" 2½" x 3½" folding, Meniscus lens, built-in yellow filter, portrait lens, carrying case. Good order .. £3/15/-
- S/57C8—Six-20 Kodak A folding, f/4.5 Anaston lens, 4-Speed Epsilon shutter, 1/25th to 1/150th sec. T. & B. Perfect order .. £18/10/-
- UA710—Six-20 Kodak A folding, f/6.3 lens, 2-speed Dakon shutter, K2 filter, carrying case. Good order .. £11/5/-
- UA717—Semm-Kim., 24 x 36mm., f/2.9 Cross lens, 4-speed shutter, always-ready case. Perfect order .. £12/10/-
- UA719—Six-20 Brownie "C," Meniscus lens, 8 exp. 2½ x 3½ on V620 film. Good order, £1/15/-
- UA733—Derlux Gallus, f/3.5 Gallix lens, focal plane shutter (1/25th to 1/500th sec. and bulb), 16 exp. on 127 film, always-ready case. Excellent condition .. £22/17/6
- UA740—Voigtlander Vito, 24 x 36mm., f/3.5 Skopar lens, Compur-Rapid shutter, double exposure prevention, always-ready case. Perfect order .. £20
- UA741—Flexaret II Reflex, f/4.5 coated Meopta lens, Prontor II shutter (delayed action), always-ready case. Perfect order .. £26/17/6

CINE

- UA133—16mm. Siemens converted sound projector, 5cm. Meyer Gorlitz lens. Complete with 12" speaker .. £115
- UA747—Cinevox Perfect 16mm. sound projector, f/2 coated lens, twin amplifiers, 750-watt lamp, A.C. or D.C. operation, portable in two leatherette cases. With 63 x 47 matt white screen. Excellent condition, £200

SUNDRIES

- UA471B—2" Series VII adapter ring, 50.5mm., 10/-
- UA471C—2" Series VII retaining ring .. 7/-
- UA650—Envoy 35mm. apron developing tank. Good order .. £1/15/-
- UA718—2" Roussel Tylor f/4.5 coated enlarging lens. Perfect order .. £4

KODAK STORE, 250 Queen Street, Brisbane

CAMERAS

- UA8628—Ensign Auto-Range, f/4.5 Ensar lens, Epsilon shutter, mounted yellow filter, case .. £32
- UA8783—Zeiss Ikon Tenax, 24 x 36mm., f/3.5 Novar lens, case .. £27
- UA8679—Kodak 35, f/3.5 Special anastigmat lens, No. 1 Kodamatic shutter, always-ready case .. £26
- UA8773—V.P. Ihagee, f/4.5 lens, case .. £10
- UA8777—Voigtlander Vito, 24 x 36mm., f/3.5 Color Skopar lens, Compur-Rapid shutter .. £25
- UA7115—Ciroflex, 2½ x 2½, f/3.5 lens, case, £38/6/-
- UA8617—Rex Aiglon reflex, f/4.5 Roussel Tylor lens, case .. £11
- UA8710—Wirgin, 24 x 36mm., f/2.9 lens, Prontor II shutter, case .. £21/15/-
- UA8716—Flexaret II, f/3.5 lens, Prontor II shutter, always-ready case .. £42
- UA8014—Brownie Reflex camera .. £3
- UA8680—Purma Special, f/6.3 lens .. £5

LENSES

- UA8453—Cooke Aviar, f/4.5, 7" .. £16

CINE

- S.H.596—Kodascope, Model "D," lens, resistance, lamp, fitted case .. £49/10/-

Stone Classics

Few branches of photography have the same appeal as that of the picturing of old landmarks. With their various styles of architecture, landmarks are a constant reminder of the faith and courage of the settlers who pioneered Australia, and with the passing of time many interesting old dwellings are being replaced by modern structures. The writer of these notes has for many years made a practice of photographing old buildings and churches; the result being an interesting collection which forms an informative photographic study of the architectural features of the early days, as well as an excellent field of study in the practice of architectural photography.

Each photograph I make of an early colonial building is always made with the idea of producing an exhibition print, factual yet pictorial. Take, for instance, the reproduction of the Lady Franklin Museum. It was originally photographed for its historical associations, yet an enlargement from the same negative treated pictorially became "Classic Facade."

I may say that any success I have had in pictorial work is largely due to my interest in historical record photography, a branch of our hobby that specially requires full regard to technical excellence. Strict attention must be paid to correct exposure so as to render the full beauty of stone or brickwork. Primarily, the camera must be held level so that the vertical lines do not show distortion. It is a good plan to study a building at different times of the day so as to obtain the play of sunlight in the most favourable direction. It is really surprising what difference a few hours make in the effect on the composition of an architectural subject, especially when one is concerned with an uninteresting area of blank wall which can readily be transformed into a totally different type of picture featuring the long shadows of the late afternoon.

In these notes I have stressed the pictorial side of the subject, because I am of the opinion that historical record photography should be planned on lines that will give the most attractive effect. This is particularly so if we are pictorially minded, as we then have a constant source of supply on which we can draw when planning prints for exhibition work.

Having made the exposure, the film is then so developed to produce negatives of that vital sparkling quality and technical excellence so necessary in the production of record work. Quite often the sepia toning process can be employed to improve the quality of the print, especially if the building is of cream sandstone. The print is then mounted and all historical data should be neatly written on the back of the mount.

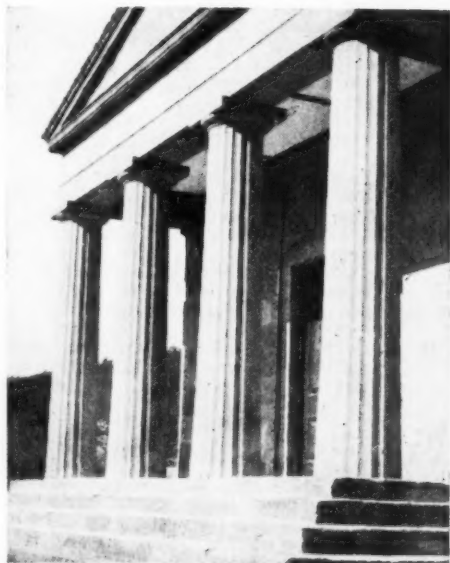
The following illustrations are representative of the types of subjects mentioned in these notes:

1. *Lady Franklin Museum.*—This attractive Grecian type building is at Lenah Valley near Hobart. It was erected for the housing of natural history specimens but is now occupied by the Art Society. The foundation stone was set in 1842.

2. *Street Scene, Richmond, Tasmania.*—A view that takes us back to the early colonial days. The cottages are typical of many residences of the period. Inclusion of the figure in the picture gives human interest and assists the composition.

3. *Richmond Bridge, Tasmania.*—The oldest existing bridge in Australia. Foundation stone laid in 1823. Opened for traffic in 1825.

By F. G. ROBINSON



Lady Franklin Museum



Street Scene, Richmond

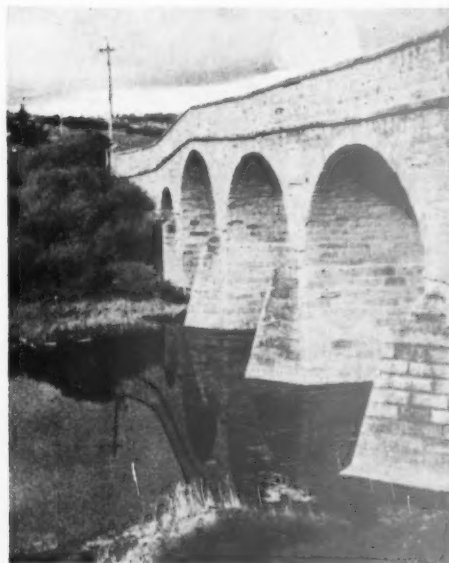
Have You Tried These?

Most of these tips are for beginners in photography, although some of the ideas may be useful to more advanced workers.

Some disposals firms are now marketing sheets of four- and five-inch diameter coloured glass, set in mounts, and originally used as aircraft signalling lamp masks. Some of these glasses are clear and well polished, and may be used to obtain those novel coloured lighting effects for indoor colour shots. The price is approx. one-and-sixpence per glass.

Ever have any trouble finding a good floodlight diffuser for portraits and the like? Well, try the yellow translucent paper in which Kodak bromide paper is wrapped. This may do the trick.

If you have a good camera and still suffer from "camera wobble" during exposures of the order of a half and one-second, even though using a tripod, put the self-timing device to work. My tripod wobbles like a jelly, but with the self-timer in use the wobbling and quivering have generally subsided by the time the shutter opens. Also, should you be taking a shot almost straight into the sun, and your lens hood is thereby rendered useless, use the self-timer again; walk a few feet away from the camera, and shield the lens with the shadow of your hand. By the way, if your camera has a coated lens, try an exposure straight into the sun with the lens wide open. Some cameras will give a sharp, flareless picture even if the sun appears on the negative.



Richmond Bridge

By L. J. CLARKE

Ever turned on two shots, or forgotten to roll on and had a double-exposure? "*Hobbies Illustrated*" gave a good tip some time ago. Wind on only to the next row of dots after each exposure. When you want to take another picture, then wind on to the figures. If you find that you are already wound on to the next frame, then you've actually forgotten to wind on after your last exposure.

Should you anticipate taking your camera to a place where it will be either wet or dusty, make a plastic envelope for it out of the plastic material now marketed by many stores. This material can be joined together by the application of heat by some such means as ironing together two overlapping pieces. Place between two pieces of aluminium foil.

* Should your camera be of the type which has provision for brief exposures, but not for time, you can take time exposures in this manner. Place a cap over the lens, set the shutter at "B," and press the release. Now wedge a small piece of wood (a match sometimes does) between the body of the camera and the lever which trips the shutter. This prevents the lever from returning. The release can now be let go, and the cap moved. At the end of the exposure replace the cap and remove the wedge.

If you want a lens for your enlarger, and do not feel like buying a new one, have a look around either your home or the second-hand shops for some old, completely ruined camera that may have a "salvageable" lens. You should be able to buy a "really wrecked" camera for a few shillings, but if you can't, ask your friends to have a look around their homes for one. I use a lens taken from a 1920 (or thereabouts) model Vest Pocket Kodak. It is an anastigmat, $f/6.9$, and does the job very well. Surprisingly, it covers a $2\frac{1}{2} \times 3\frac{1}{4}$ negative, although designed for only half that size. The shutter still works, so I leave it set to Time—this does away with the necessity for a foot-switch on the enlarger.

Your enlarger can be used as a microscope for some subjects. Prepare a thin section of the subject, mount it on a glass slide, place the slide in the film carrier, and enlarge the image onto a piece of film, being careful to stop down the lens as much as possible. Now develop the film, and enlarge it. I sometimes use this method professionally when I require only twenty or thirty diameter enlargements, and when I cannot be bothered setting up the microscope and Graflex for an orthodox photomicrograph.

Finally, if when enlarging you find that you need a diffuser, and you wish to make a workable one in a hurry, just take a piece of clear film and make a few scratches on it—it usually works quite well. Remember to move it back and forth across the lens during the exposure. Alternatively, give half of your exposure using the diffuser and half "straight."

The Photographic Societies

THE CAMERA CLUB OF SYDNEY

(Incorporating the Miniature Camera Group)

On the night of the 17th January, Mr. Laurence Le Guay addressed the club on photographic topics; in particular, those observed on his recent trip abroad. He instanced the marked trend in European countries towards a more factual approach to photography, whilst abstract photographic interpretation was also gaining ground. In America, photographic competitions were conducted under more conventional lines.

Mr. Le Guay handed around a number of overseas magazines showing fine colour reproductions and also some of his own pictures to illustrate his own contentions.

Mr. Hoey thanked Mr. Le Guay on behalf of the members for such an interesting evening.

A "Backlighting" competition was conducted which resulted in the following awards:

A Grade—1, K. D. Hastings; 2, J. Hoey; 3, K. D. Hastings.

B Grade—1, M. Ferguson; 2, A. Couper; 3, M. Ferguson; HC, M. Wilson.

On February 7th Mr. H. P. James gave a demonstration of "printing-in" clouds by using separate landscape and cloud negatives. He stressed the importance of choosing negatives having identical lighting, otherwise the result will not appear authentic.

With the aid of an enlarger, safelight, etc., Mr. James gave a practical demonstration which showed clearly to his audience the sequence of operations necessary to produce a satisfying result.

The Vice-President, Mr. Hoey, thanked the President for a most informative evening.

The competition set down for February 21st was an open, and a large number of prints was to be seen on the walls. While the competition was being judged, Mr. J. Hoey reported on a meeting with delegates from other clubs in connection with the inter-club competition which is set down for 9th April at the Y.M.C.A. club rooms.

Mr. Hoey also mentioned that there was talk of an International Salon to be held in Sydney in the not too distant future.

The prizes awarded in the open competition were as follows—A Grade: 1, J. Hoey; 2, J. Galbraith; 3, M. Wright; H.C., M. Wright. B Grade: 1, M. Wilson; 2, B. Stabely; 3, M. Ferguson; H.C., M. Wilson.

Members were then invited to analyse some of the prints submitted for the open competition. One member—Mr. M. Wilson, the B Grade winner—gave an excellent analysis of several prints and received acclamation for his efforts.

On the night of the 7th March, Mr. Donald Brown, widely recognised for his landscape pictures, gave an interesting lecture on his favourite branch of photography.

Mr. Brown advised members on choice of cameras suitable for this work and particularly stressed the necessity for the use of a tripod and a yellow filter.

"Early morning and late afternoon are the best times for landscape photography," Mr. Brown said. These ideas were supported by a number of high-quality pictures which were received with approval by club members.

A "Cut Glass and Silverware" competition was conducted for the J. V. Hall Trophy, of which the results are as follows—A Grade: 1, J. Hoey; H.C., D. Hughes, D. Brown. B Grade: 1, M. Wilson; 2, M. Gibbons; 3, M. Wilson; H.C., M. Ferguson.

Mr. Hall's commentary on the prizewinning prints showed that he has had considerable experience in this type of photography and was well aware of the many problems confronting the cameraman. P.J.P.

NEWCASTLE PHOTOGRAPHIC SOCIETY

A blind photographer addressed the meeting held on February 26. He is Mr. Richard Jackson of Newcastle.

Mr. Jackson demonstrated that a man who has been blind since birth can be a successful photographer. Occasional shots on his three recent films shown at the meeting may have been slightly out of focus, but every picture was correctly exposed. And he does his own developing.

Mr. Jackson said that when he started out in photography he used a tape measure (with paper clips at every foot division) for focusing. Now, he has trained himself to judge the distance and direction by the sound of his subject's voice. He knows when the sun is shining and can judge by the feeling of the atmosphere whether the light on a cloudy day is dull or bright.

For development he uses a time and temperature technique, but varies development time to suit his particular subjects.

Mr. Jackson's talk took the form of an interview with club member, Mr. Tom Jackson.

Mr. Tom Jackson also gave a talk on aerial reconnaissance photography and the reading of the photographs by stereoscope.

The Society's February open competition resulted:

A Grade—1, W. H. McClung; 2, A. T. Ullman; 3, C. Collin.

B Grade—1, R. Gain; 2, H. Anderson; 3, W. Boxall.

Mr. E. C. Sara, a Newcastle architect, addressed the meeting on March 12 and said that there should be nothing dogmatic about pictorial composition.

If the photographer knew the general principles of composition, he said, he was advancing on a better line than if he had no knowledge of pictorial composition. The composition of a picture should depend to a great extent on the way the photographer felt about the subject.

Mr. Sara then spoke on design. He said that design was the art of unifying or relating contrasting elements. It was the art of relating and unifying man-made order, the art of creating interesting units.

Line, direction, shape, proportion or measure, texture, colour and value could be co-ordinated into principles of design.

The society's Brunkerville outing competition resulted—A Grade: 1, W. H. McClung; 2, A. T. Ullman; 3, J. Ralston. B Grade: 1, R. Gain; 2, F. Turner; 3, J. Carruthers.

Point score progress—A Grade: W. H. McClung, 15; A. T. Ullman, 11; J. Ralston, 9; C. Collin, 3; R. N. Winn, 2. B Grade: R. Gain, 14; H. Anderson, 9; J. Carruthers, 7; F. Turner, 6; J. Lillyman, 4; K. Smith, 3.

The council later elevated R. Gain to A Grade.

W.H.M.C.



THE SECRET, R. Rose

Third (Equal), Class B, Open for July, 1950.
Exp. 1/50 sec., f/11, Super-XX Reflex.

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APRIL 1951

No. 4

THE AUSTRALASIAN *Photo-Review*

Editor: KEAST BURKE, A.R.P.S., A.P.S.A., Hon. Rep. P.S.A.

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Preview of May

Featured contributions will be:—
J. W. McFarlane's comprehensive monograph on the efficient use of electric exposure meters, some novel pointers from V. J. Curnow on pictorial photography, G. Donkin's summary of his trip to the Kimberleys, and the second part of G. R. W. Latham's most interesting account of the Knox Grammar School Expedition to Ayers Rock.

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Colouring with Oil Colours

Most photographers possess a tube of black oil colour and a bottle of their favourite "dope," these being regularly combined for the process politely termed oil reinforcement. Now, why not increase your stock in trade by adding a few tubes of actual colours, and making a first-class job of your girl-friend's portrait or, perhaps, achieving a nicely coloured print from your pet Kodachrome. Just apply the colour, and then rub most of it off with clean cotton wool; with a little practice, it's all just as easy as that.

The most satisfactory colours with which to work are those especially made for photo-colouring, and these may be purchased from your local Kodak store or dealer, either in sets or as separate tubes. Artist's colours, if used, must be restricted to those which are transparent in type. Opaque colours are useless—with the exception of white, of which use may be made very sparingly for special effects only.

My suggested minimum range of photo-colours comprises flesh, flesh shadows cool, flesh shadows warm, scarlet, warm brown, yellow, raw sienna, green, Chinese blue, violet, neutral grey and white.

A few useful artist's type colours to supplement these are: burnt sienna, burnt umber, French ultramarine, Vandyke brown and lamp black.

Other materials you will require are:

Cotton Wool.—Best quality only—cheap wool is too fluffy.

Pure Turpentine, Carbon Tetrachloride, Kneaded Rubber.

Medium.—Normally supplied in the colour sets. If you so desire you can make a satisfactory medium of your own by mixing equal parts of artist's linseed oil and terebine. Turpentine alone may be used, but this requires practice, as it is a quick-drying substance and makes for difficulty in evenly blending the colours.

Applicators.—These are pointed sticks or skewers—or you can sharpen the handle ends of your brushes.

Palette.—This may be a white tile or a piece of glass set on a sheet of white paper, the

By **MAVIS WHEATSTONE**

idea being to make it easy to assess the colours while one is mixing them. A palette knife is useful; also an etching or similar knife, and, of course, a drawing board or piece of plywood is desirable on which to work.

Preliminaries:

Do not try to colour "any old print." Make one especially for colouring, on a white silk-surfaced paper. Other surfaces are quite usable but, from my experience, I find they do not give such good results; my explanation is that, while the colour sinks into the little pits of the silk surface, the actual print still "comes up" on the ridges, and so the whole job blends together better and, at the same time, holds good definition.

For colouring, a print of medium contrast is preferable; it should not be too dark, but certainly not under-printed and wishy-washy—have plenty of detail in the highlights and no heavy blacks without detail. Generally speaking, sepia-toned prints are better for accepting colour; especially is this so with portraits and sunny scenes, subject to the provision that if a subject involves the reproduction of a large area of blue, it is wiser to leave the print untuned. A mounted print is easier to handle, but this is a matter of personal choice. Before commencing operations, spot your print carefully with water-colour or dye, but do not use a retouching knife or in any way damage the surface before colouring. Always work in daylight; it is impossible to judge colours by artificial light.

Work with the drawing board on your lap, leaning it against the table. It is preferable not to pin the print to the board, as it is then easier to turn the print around whilst working. Keep handy a small piece of blotting paper on which to rest the fingers when it becomes necessary to touch any part of the print already coloured.

Method:

Pour an ounce of "turps" into a small vessel and add about four drops of medium. Remember—the colours cannot be lightened by adding white because that would render them non-transparent. Thus, to make them paler, mix a little with the abovementioned solution of turps and medium, rubbing them down with plenty of clean wool. Mix the colours on the palette with the palette knife, adding a spot or two of the turps mixture as needed.

Apply the colour to any large areas with tufts of cotton wool—a much deeper shade than required—and wipe down with several changes of clean wool until the correct shade is obtained. If the colour will not go pale enough, the mixture needs more oil; if the colour goes off too easily, it is over-oily and needs more turps. A great deal depends on the surface of the paper and the humidity of the atmosphere existing at the time of working.

For smaller patches of colour, apply with a tiny piece of cotton wool wound around an applicator; if using brushes, sharpen the wooden end and wind on cotton wool. Very small spots of colour can be put in with fine brushes and lightly rubbed down. Clean any large areas with a swab of wool dipped in carbon tetrachloride, but for highlights and sharp edges use kneaded rubber worked to a point like a pencil; the idea is just to "pick out" the colour.

Portraits.—It is quite permissible to begin in the centre and work outwards, thus reducing the possibility of smudges but, for a more convincing effect, it is better to have the figure appearing to be in front of the background. Therefore, do the background first. It will do no harm to leave the job overnight to dry before going any further.

It is not necessary to know a great deal about colour harmony if you use your colours with restraint and reasonable intelligence. Wherever possible, work directly from nature. Do not make the background aggressive; if it contains detail, tend to soften the edges by blending one colour into another so as to avoid distraction from the main theme—the portrait itself. Of course, you will not think of putting a yellow background behind blonde hair, or a blue background directly against a blue dress.

Clean the portrait area; that is, the face, hair, clothes, etc., with carbon tetrachloride and cotton wool and then commence colouring the face. Mix a little yellow and a little burnt sienna into the flesh colour if you find that it is slightly too pink for Australia's sun-kissed lasses; also use plenty of burnt sienna and shadow tones for masculine suntan. Rub the strong colour all over the face, covering eyes and teeth; rub well up into the hair line and down on to the dress. Keep wiping off with fresh pieces of wool until the colour is quite light and smooth. Now, with wool on a skewer or brush end, work in flesh shadow colour—warm for brunettes and cool for blondes; follow the shadow shapes in the print, using only very faint smudges of colour. Clean out the eyes, teeth and dress with the kneaded rubber.

Use scarlet for the lips, blended with a touch of yellow if necessary. Remove or soften colour on the highlights. Put a little of the same colour on the cheeks and blend in very softly; also a tiny touch of pink in the nostrils, ears and at the neckline of the dress, all to be well blended in.

Next, accent the highlights of the face with a clean wool point or by a gentle wipe with the kneaded rubber. The eyebrows and eyelashes should then be handled with the appropriate tone and softened with a clean wool point to avoid any artificial appearance.

Colour the iris of the eye, leaving the pupil uncoloured or just use a spot of neutral grey. Pick out the highlights with rubber. Rub a little weak blue in the shadow of the whites of the eyes and introduce a soft spot of pink into the extreme corners also. All this should be so soft and unobtrusive that only the colourist knows that it is there; these are the little extra things that help to add "life" to the portrait. Clean off all the flesh and other colours which may have overflowed to the surrounding areas—and so we come to the matter of the hair.

Hair.—For blondes, rub in an overall colour of flesh shadows cool, work raw sienna into the highlights and burnt umber into the shadows. Never think of using lemon for blonde hair—it is too aggressively yellow looking. For redheads and auburn types, apply warm brown with dark brown in the shadows and varying shades of redish orange used sparingly on the highlights. For brunettes, use warm brown and dark brown

with black or bluish shadows if these appear necessary. Highlights in the hair will reflect surrounding colour, but except for very large portraits this effect can be ignored. When the hair is finished, slightly lighten the highlights again and softly smooth with clean wool. Then complete the clothing in appropriate colours, using heavier and darker tones in the shadows, and lighter for the highlights, always well rubbed down and blended. Be sure the colour is exactly correct—if possible, secure a piece of the material.

Blue is a difficult colour to apply on sepia-toned prints, for it then takes a strong tendency towards green; this can sometimes be overcome by mixing a little red or violet with the blue. French ultramarine is about the most satisfactory blue to use and covers quite well if the sepia tone is not too "gingery."

Jewellery—Pick off the colour with a rubber point and colour as follows:

Gold—flesh shadows cool, highlights raw sienna or yellowish red; Pearls—pale blue in the shadows, pick out any highlights; Diamonds—just pick off all colour; Opals—mix red and white (pale ink) and blue and white (pale blue). Put on several dots of each with the tip of a brush and, when nearly dry, dab lightly with a wool point to soften and blend. Silver and white gold—rub a little blue grey into the shadows.

Veils and white dresses should have a touch of very light blue—mostly turps mixture—rubbed into the shadows, while cream tones, and magnolia, call for a touch of light gold, again mostly a matter of turps. Be sure to clean every scrap of colour off the highlights. White and cream flowers are treated in the same way, whilst the foliage and fern in any flowers may be applied in a similar manner to that of the opals, only in shades of green.

To add extra brilliance to white veils and white flowers, it is customary to use the knife on the whitest highlights. This necessitates a very sharp knife and a good deal of practice. Try it out on some old prints first and do not attempt to do too much "knifing" until you feel quite competent. If you don't like your colouring, you can always take it off with carbon tetrachloride, but once the knife has been used, it "stays used."

Flower studies may receive much the same treatment as portraits, and here it is often

possible actually to have the flowers themselves from which to work.

Finally, go over the print with a sharp H pencil and lightly touch any white spots that may have been missed in the original spotting.

Some final points: Be very "fussy" about matching the colours. Never leave any shadow without colour; where shadows are so dark and heavy that they completely defeat the colour, try using a strong dye. Mix the dye with a wetting agent and apply with a brush before commencing the oil colouring. Only dye the shadows and be careful to keep all dye off the highlights. When this is quite dry, proceed with the oil colouring in the usual way. In the event of mistakes in dye work, soak the print in plain water or in a weak ammonia solution; this, of course, must be done before commencing any oil work.

Landscapes, Seascapes, etc.—Do the sky first, rubbing the wool across and across; use French ultramarine at the zenith, shading down to Chinese blue and just a touch of light yellow at the horizon. Clean out the clouds but always put a little blue-grey on their shadow side. Sunsets call for red and gold also, but be sure and keep these moderate.

Distance, no matter what colour, is always greyish—mainly a range of soft blues, purples and grey-greens, so blend some neutral grey in with the colours and keep the extreme distance subdued. Middle distance should take on more colour.

Foliage, grass, trees, etc., in the foreground should be treated individually, as also foreground sand, and waves in marine studies. Try to give variety to your foliage by using touches of your blues, reds, browns and yellows with the various greens. Remember to put plenty of colour in the shadows. Once again, it is a good plan to work from nature as much as possible. Kodachrome transparencies make excellent "copy."

Envoi.—The success or otherwise of hand-colouring will depend entirely on the colourist's taste and restraint. Therefore, until you are quite sure of yourself work towards under-colouring rather than to over-colouring.

Don't be too disappointed if the first attempt is not quite up to your anticipated standards—remember your first attempts at regular print finishing!

Photo-progress for 1950* (Part II)

Scientific Investigation.—A short historical review of the chemistry of the photographic sensitising dyestuffs was published by J. D. Kendall (*Chem. and Ind.*, February 18, 1950, p. 121). A new simple electron microscope, developed in Germany by E. Muller, permitted photographs to be made of a molecule of phthalocyanine having fifty-seven atoms, the smallest speck of matter ever seen by man (*Life*, 28: 67, June 19, 1950).

Quantitative determinations of electrostatic and magnetic fields of very small dimensions were reported by L. L. Marton, who recorded on a photographic material the image of fine wire mesh placed in the path of an electron beam. From the distortion in the shadow network caused by deflection of the electrons as they pass through the field, accurate values of field strength were computed (*Scientific Monthly*, 71: 3, July, 1950). Schlieren photographs were made at the Langley Aeronautical Laboratory to study the pressure distribution about aerodynamic bodies at both subsonic and supersonic speeds. Data from such studies were expected to be of use in aircraft design (*J. App. Physics*, 21: 619, July, 1950). Similar studies were made by the Ames Aeronautical Laboratory at Moffett Field, California. Shock waves formed by model planes in a wind tunnel were photographed at speeds up to 6.3 times the speed of sound, equivalent to 4,900 miles per hour at sea level.

Cloud chamber photographs made at California Institute of Technology in May revealed tracks of two new subatomic particles, one neutral and the other charged, bringing the total to thirteen that had been recorded with the aid of photography since 1897 (*Life*, 28: 69, May 15, 1950).

Increased use was being made of nuclear photographic emulsions on plates and in pellicle form to record the tracks of electrically charged particles. The special techniques for the photomicrography of such tracks were described by Mrs. I. Tschiderer in connection

By GLENN E. MATTHEWS†
F.R.P.S., F.P.S.A.

with tracks recorded by electrons, mesons, protons, deuterons, alpha particles, and fission fragments (*P.S.A. Journal*, Sect. B, 16B: 43, June, 1950). Improved emulsions for autoradiography were used by G. A. Boyd and H. Levi to register C¹⁴ beta tracks in a liver section from a rat, and each track could be followed to its entry point (*Science*, 111: 58, January 20, 1950).

High-speed Schlieren motion pictures and instantaneous pressure measurements were used by Marjorie W. Evans and associates to study augmented flames in half-open tubes and the effect of eddy motion in combustion processes of interest to designers of jet aircraft (*J. App. Physics*, 21: 44, January, 1950). C. A. Morrison and H. O. Hoadley described a new instrument called a spectro-sensitometer with which photographic materials could be exposed through the spectral range of 3500 to 9500 Å for the evaluation of spectral sensitivity (*P.S.A. Journal*, 16B: 64, August, 1950). Quick appraisal of oscilloscope records was facilitated, according to E. Blutman, by photographing the tube with a modified Polaroid-Land camera which gave a finished print one minute after exposure (*Tele-Tech*, 9: 72, April, 1950).

An interesting review of photographic materials, instruments and techniques for medical photography was published by J. Weber in *The Merch Report*, April, 1950, p. 8.

Motion Pictures and Television.—One of the most sustained programmes in the use of motion picture films for education was that of the U.S. Department of Agriculture, which began using films in 1908. Besides an extensive service in the United States and its territories, selected subjects had been translated into twenty-two languages and made available through the State Department for use in other countries. An entire issue of *Business Screen Magazine* (No. 4, 1950) was

*Revised from an article originally printed in the *Americana Annual*, 1951, Yearbook of the *Encyclopaedia Americana*.

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devoted to various aspects of the film production and distribution programme of the Department of Agriculture.

Although the patronage of motion picture theatres in general continued the drop-off trend noted in 1949, the construction and use of outdoor drive-in theatres expanded. The first drive-in theatre was built in 1933 at Camden, N.J., and there were about sixty theatres at the end of the war, whereas at the close of the year 1950, more than one thousand such theatres were in use (*J. Soc. Mot. Pict. Tel. Eng.* 54: 161, February, 1950).

In an article entitled, "Television's Challenge to the Movies," Samuel Goldwyn, noted pioneer motion picture producer, stated that by the end of 1951 the total investment in television will exceed the sum of two and one-half to three billion dollars now invested in the entire motion picture industry. The growth of the motion picture industry was reviewed and Goldwyn pointed out that one of the reasons for the success of the motion picture as an entertainment medium was that the industry had adjusted itself promptly to new developments. The radio did not displace the newspaper or the motion picture, and in his opinion neither would television displace them; each medium should supplement and augment the other. The quality of motion pictures will be raised and the quantity will be lowered (*N.Y. Times Magazine*, March 26, 1950, p. 17).

The use of motion picture films for television programmes appeared to be increasing. One producer-director, F. Tilford (CBS Silver Theatre), even predicted that all television shows would be on film within another year because the method cut production costs compared with live talent shows, simplified rehearsals, and provided a permanent record for future use (*Film World*, 6: 198, April, 1950). The production of a television newsreel was stated by J. Sandstone to require careful planning and rapid handling. Thousands of feet of film were handled daily from every part of the world. If time did not permit a print to be made, the negative was televised and the image reversed electronically (*Amer. Cinemat.* 31: March, 1950). A plan, known as Phonevision, of bringing good motion pictures into the home on television receivers, was to be tested in Chicago in December by the Zenith Corporation. The incoming signal

would be scrambled unless the subscriber called the telephone company and requested a "keying signal" which is carried by the telephone line.

The special lighting and processing requirements of films for television programmes were discussed by O. Sandvik and T. G. Veal in a paper read in England on May 2 at a joint meeting of several societies as a memorial to the late A. G. D. West, British television pioneer (*Brit. J. Phot.* 97: 270, May 26, 1950).

The Federal Communications Commission on September 1 gave its tentative approval to the Columbia Broadcasting System's method of colour television. The Commission also indicated that the proponents of other colour television systems would have the chance to make demonstrations until December 5. The introduction of colour television, when it happens, will pose some photographic problems, as colour motion pictures will be televised and records of programmes as received will need to be made on colour films. Some of these problems were discussed by W. R. Fraser and G. J. Badgely, who used a Berndt-Maurer professional 16mm. camera to photograph on Kodachrome film the image on a colour television kinescope (*J. Soc. Mot. Pict. Tel., Eng.*, 54: 735, June, 1950).

Aerial Photography.—The first aerial colour photographs taken from jet planes in combat were made of the Korean war by Lieut.-Colonel J. W. Dixon, U.S. Air Force. His camera was a motor-driven K-22, with a 12-inch lens which takes sequence pictures on 75-foot strips of aerial Ektachrome film, especially adapted to high-speed aerial photography. The film was processed in 100 minutes in a field tent where the outside temperature was 100°F. (*Life*, 29: 79, September 18, 1950). A new photo-airplane, RB.45C, of the U.S. Air Force, was reported to have five camera stations and ten cameras. Three panels in front of the photo-navigator contain all controls necessary for operating each of the ten cameras (*Skyline*, August, 1950, p. 10). An Air Force camera that can photograph a 26-mile strip of the earth in two seconds at 10,000 feet, was described briefly in an Associated Press story published in June. Horizon to horizon is recorded, thus obviating the need for a triple-camera unit previously used. It was developed by Boston

University optical research laboratory in co-operation with the Air Force.

Documentary, Industrial and Technical Uses.—It was announced in June that the story of Pittsburgh and its people would be preserved in a documentary collection of photographs at the University of Pittsburgh. The new photographic library will file both contemporary and historical photographs. At Eastman House, an educational photographic institute in Rochester, N.Y., the Dryden Theatre wing was under construction and many special exhibits were displayed during the year. About 75,000 persons visited the institute since its opening in November, 1949.

A procedure for the documentation of technical information was described by J. W. Kuipers, with particular reference to the needs of industrial organisations. The method was an extension of conventional microfilming combined with the use of microcards. Details were given of cameras, file equipment for microfilm strips, and microfilm readers (*Ind. Eng. Chem.*, 42: 1463, August, 1950). A new microfilm reader, Model MPE, which will project both 16mm. and 35mm. film, perforated or unperforated, was announced by the Recordak Corporation. A selected list of references entitled, "Microfilms and Microcards: Their Use in Research," was published by the Library of Congress in June.

High speed photography was used by the Navy in developing new torpedo designs, according to an article by W. H. Christie

(*P.S.A. Journal*, Sect. B, 16B: 55, August, 1950). Some aspects of deep sea underwater photography, as carried out by expeditions sent out by the Woods Hole Oceanographic Institution, were discussed by J. Hahn (*ibid.* 16B: 27, June, 1950). The requirements of the British Admiralty and other organisations for suitable techniques for underwater photography were described by J. B. Collins, who published data on cameras and lighting equipment. A "free" compressed air diving technique was said to permit photography underwater as easily as in air (*Phot. J.* 90B: 24, January-February, 1950).

Instruments and photo-materials used in the rocket-test programme at Inyokern, China Lake, California, were described by C. H. Elmer. Problems encountered when exposing colour films at high shutter speeds were mentioned (*J. Soc. Mot. Pict. Tel. Eng.*, 54: 140, February, 1950). The photographic apparatus at the pressurised ballistics range of the Naval Ordnance Laboratory at Silver Spring, Maryland, was described by L. P. Gieseler. Each of the twenty-five photographic stations is fitted with electronic controls (*ibid.* 55: 53, July, 1950). M. Sultanoff reported that shock waves close to the edge of explosive charges had been successfully photographed at rates exceeding 100 million frames per second. A multi slit focal plane shutter was moved optically across the film plane by a rotating mirror (*ibid.* 55: 158, August, 1950).

Forthcoming Salons and Exhibitions

	Approx. Closing Date		
Royal Photographic Society Annual Exhibition.	Aug. 1st	Cape of Good Hope Salon.	Aug. 31st
Information from: The Secretary, 16 Princes Gate, London SW7, England.		Information from: Salon Secretary, P.O. Box 2431, Capetown, South Africa.	
London Salon of Photography International Exhibition.	Aug. 8th	"Focus" Inter. Foto Salon, Amsterdam.	Aug. 21st
Information from: Hon. Secretary, London Salon of Photography, 26-27 Conduit Street, New Bond Street, London W1, England.		Information from: The Secretary, Zuider Stationsweg 33, Bloemendaal, Holland.	
Western Salon of Photography.	Aug. 14th	Vancouver Inter. Salon of Pictorial Photography, Pacific National Exhibition.	Aug. 4th
Information from: Exhibition Secretary, 17 Cowick Street, Exeter, Devon, England.		Information from: Hon. Secretary, Pacific National Exhibition, Exhibition Park, Vancouver, Canada.	
Lancaster P.S. Open Exhibition.	Aug. 19th	International Salon of Photography in Science in the U.S.A.	Aug. 30th
Information from: G. L. Robertson, 16 Cheapside, Lancaster, England.		(For any scientist actually engaged in research.) Information from: Secretary, Science Monthly, 1515 Massachusetts Avenue, Washington 5 DC, U.S.A.	
Scottish Salon.	Aug. 26th	Berkshire Inter. Colour Slide Exhibition.	Aug. 8th
Information from: John M. Mungo, Mount Vernon, Wormit, Dundee, Scotland.		Information from: Franklin C. Pillsbury, Berkshire Museum Camera Club, Berkshire Museum, Pittsfield, Mass., U.S.A.	
Festival Inter. du Film Amateur (Cine).	Aug. 15th	Chinese Inter. Exhibition.	Aug. 21st
Information from: R. Cheynes, General Secretary, 20 Boulevard de Lorraine, Cannes (Alpes Marit), France.		Information from: Wellington Lee, 44 Mulberry Street, New York 13, N.Y., U.S.A.	
Jonkoping Inter. Salon of Photography.	Aug. 25th	Farmers' Annual Hobbies Competition.	Aug. 20th
Information from: I. Stobers, 32 Barnarpagatan, Jonkoping, Sweden.		Photographic Section for those under 20 years. Information from: Advertising Dept. Farmers, P.O. Box 487, Sydney, N.S.W., Australia.	

Child Photography by Synchro-flash

Every photographer has his own technique—and this, after all, is only a means to an end. When it comes to the depicting of infants, my technique is—Flash, with a capital F. Perhaps there are some who will disagree, saying “flashlight is such a hard lighting medium and infants are so soft and tender.”

Well, babies certainly are soft and tender but, with modern technique, flashlight can be soft and tender too. By flashlight I mean the modern flashbulb which can be synchronised. Once synchronisation (the flashing of the light bulb at the same instant as the camera shutter) was only for the expensively equipped professional or the clever amateur gadgeteer, but with the bringing up-to-date of that old hardy perennial, the box camera, with its flash contacts to accommodate a holder and a flashbulb, a fine new field is open to the proud *mother-cum-photographer*. Most young babies spend the greater part of their day indoors around the home, and this is where the flashbulb is applicable; in the bath, in the kitchen, feeding in the high-chair, anywhere.

Now babies work fast and are full of movement but, then, so are flashbulbs. The flash of the average bulb is, I understand, of about 1/75th of a second duration, but it is not necessary to use all of that flash period. My own camera is synchronised at 1/200 sec., and this speed, of course, eliminates all one's worries about the baby's sudden movements. With the slower shutter of the box camera—or the open flash technique—it is merely a matter of waiting for a reasonable pause in baby's activities before pressing the button. By the way, in your first flash pictures you will notice that baby's eyes look lighter and brighter; this is because the light of a flashbulb is so fast that the pupil of the subject's eye does not have time to contract as it is able to under the bright lights of Photofloods, or outside in the sunlight.

Of course, there is a “but” to this movement question; there is always the little

By V. GADSBY, A.R.P.S.

blighter who will gallop all over the place and, personally, I do not believe in stalking children to photograph them. My technique is to regard the camera as a stationary object—usually on a tripod, but quite often merely placed on a pile of books or on a chair. The equipment is set upon the chosen location and the focus adjusted to the particular setting in mind. For instance, the idea might be to have a year-old cutting his first birthday cake or poking around in the gold-fish bowl. Very likely your small fry will wander off whilst you are getting everything set. Don't worry about that—just focus up on the birthday cake or the goldfish bowl, allowing for good depth-of focus and leaving a space in the picture for your young model. When everything is ready, snare the young imp, taking care to use a little (or a lot) of applied psychology. The critical moment will soon be sighted—then your flash can be brought into operation and you will have “the picture of a lifetime.” Do not undertake the above process unless you are in the mood for it; it never pays to get rattled with children—rather, you must get down to their world and join in the fun without any apparent attention to the camera. Of course, you must pay some attention to the camera. I recall one occasion when I was engaged professionally on a child's portrait, I jammed a fancy lamp-shade over the head of my assistant (a very sophisticated blonde) and laughed so much with the children at the unfortunate assistant's reactions that I forgot to take the picture.

In the above remarks I have referred to the value of the flashbulb in stopping movement and also the desirability of diffusing the light to avoid harshness. Another trick which you can keep in mind is the possibility of using your flash on a lead so that it can be placed some distance away from the camera. This

"BABY FACE"

Exp. 1/200 sec., f/16, Super-XX.
Diffused flash held to right of camera. (The lighting on this occasion could have been improved by holding flash higher and not so far to the right.)



"BABY AND MOTHER"

Exp. 1/200 sec., f/16, Super-XX.
Diffused flash without reflector, with flash-bulb at camera.

"FEEDIN' TIME"
Exp. 1/200 sec., f/16,
Super-XX.
Diffused flash, shot directly
from camera.



"DEIDRE"

Exp. 1/200 sec., f/16, Super-XX.

To produce a high-key effect the flash was used diffused and without a reflector with the subject surrounded by a circle of light wall paper to throw light into the shadows. The flash was held above and slightly to the left of the camera.





"HOME PORTRAIT"

Exp. 1/200 sec., f 16, Super-XX.

Flash diffused and held to the left of the camera
in line with the subject, to emphasise profile effect.

procedure is usually adopted for supplementary bulbs. When using a single bulb, however, do not take the bulb too far to the side of the camera, or the resulting shadows, when working with instantaneous light and a fast shutter, will be too dark and empty. Sometimes the use of a reflector on the side opposite the camera flashbulb is of great assistance. I usually employ the flashbulb at about 10 degrees to the right or left of the subject and at an angle of about 45 degrees above, with the side of the subject's face that will receive the least amount of light towards the camera.

Of course, if you wish to go really "fancy" and you possess a good stock of flashbulbs, you can have two or three leads terminating with flashbulbs, and thereby achieve all sorts of things. However, with children I find it best to have as little gear as possible to worry about. My flash pictures of children have all been made with one bulb for lighting, and with the camera quite close-up, usually working at a distance of about six feet in order to fill all the negative space.

Now, just think of the picture story you can plan of Junior: Junior at hospital with mother, Junior's first birthday party, Junior on Christmas morning. Corny, maybe, but always appealing; for instance, pictures of children are rated by newspapers as having more universal appeal than any other class of picture.

Another point to keep in mind: Though

baby's flawless skin reproduces beautifully, if ma-in-law wants to sneak into the picture (and she will), remember the penetrating light of a flash-bulb can be awfully revealing.

Finally, to obtain the negatives of long gradation necessary in flash work, remember to use a developer that will produce the desired delicate negative. I always use Kodak D-76 in a tank, developing for about 10 minutes at 68°F.

This just about brings me to the end of my little story about home portraiture, but there is still room for a few farewell remarks—which are in the nature of an appeal . . .

I imagine there have been more miles of Kodak film employed to record the small fry of humanity than in any other one field of photographic endeavour. What family is there that does not possess its quota of dog-eared prints of young Willie against a background of the back fence (mostly back fence with very little of young Willie!), or alternatively, a nicely framed but sad of countenance picture reposing on the top of the radio! I wonder what eventually becomes of all the worn pictures fond fathers carry in wallets or proud mothers have stuffed in envelopes somewhere at home. So much fun and effort go into loading a camera with film, shooting the picture, developing the negatives, and producing a print, and yet the job is left swinging in mid-air, half finished.

A picture we dig out from somewhere may be all right, but children, like a sunrise, possess such an elusive, ever-changing quality—so how much more descriptive is a neatly bound series of pictures of a child from the first week of life to the first day of school—or just a series of perhaps six pictures of one day's adventures. Indeed, I find nearly as much pleasure in devising ways and means of producing a bound series of child pictures as I do in shooting the pictures. I know nothing of bookbinding but look around thinking up new ideas. Once I used clear plastic envelopes stitched together at the margin, with the pictures placed inside back to back. On another occasion I even purchased some of those colourful rings used to identify prize fowls, finding these excellent for binding a set of large prints mounted back to back.

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R. Salter UNEASY

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P. H. Lindsay CAROLYN MARY

G. H. Silver STUDIOUS IMP





D. Hughes SAUCY SUE

R. Parsons TWO TO-DAY





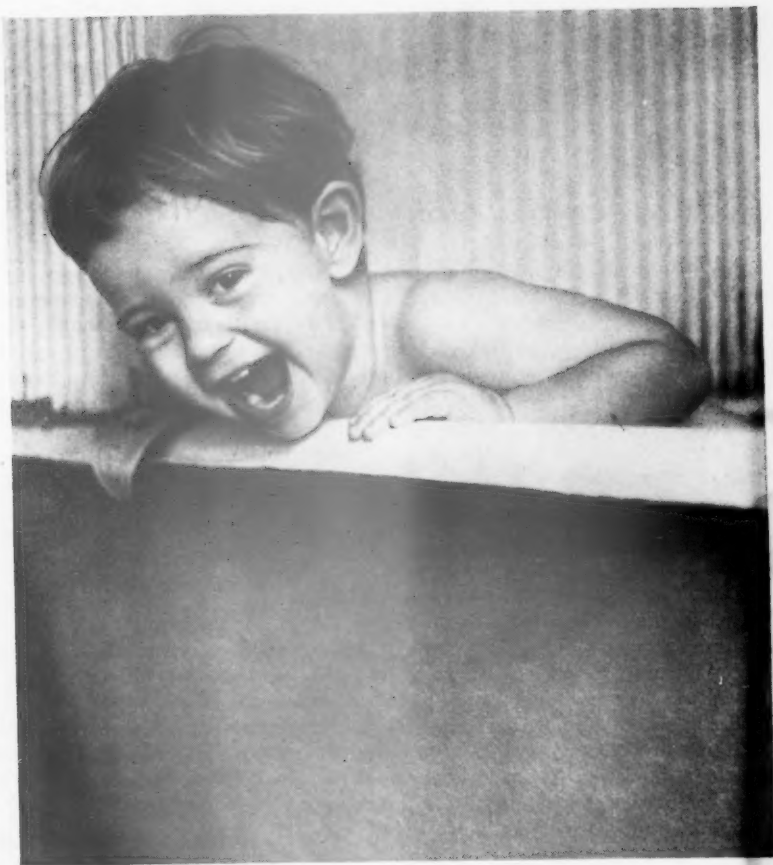
D. M. Strout

"I'M SHY"



D. Blyth

IN PLAYFUL MOOD



D. Murray NIGEL'S BATH

Our Macdonnell Ranges Tour

It was perhaps the stories about, and the watercolour accomplishments of aboriginal artist, Albert Namatjira and his associates, that provided my wife and I with the initial urge to see Central Australia—or, at any rate, it was they, plus the influence of one or two of our good friends who spend a good deal of their spare time there, that brought the idea to fruition. Needless to say, the desire to follow the example of certain famous contributors to the *A.P.-R.* and the wish to add to our photographic collection of Australian were also minor incentives.

So, despite the rain, the slush and the pot-holes which were such a feature of Australian travel during 1950, we set out from Warwick (Q'land) early on one rainy morning in July. Too bad that we had to pick on one of the wettest seasons in history for our trip; what we could write about *that* aspect of our holiday could have no place in the pages of the *A.P.-R.* where the writers (or is it the Editor?) are always so strictly circumspect. Our car, however, was as courageous as we were foolhardy, and she didn't mind the rain—much!—and so eventually we found ourselves on a train, north-bound for Alice Springs. Contrary to the belief of many, there is no road, either in fact or in name, over that stretch of the Centre; the fact that some people may have managed it by car or truck is beside the point, and people unfamiliar with that country play safe and cover the run by aircraft or train.

Crossing this area we saw much at which to cause us to wonder: vast vegetation, both green and flowering, wide level expanses of yellow and red sand, for all the world resembling a Persian carpet, and the blue of a cloudless sky combining with the brilliant purples and reds of the distant hills generally providing a unique background for our Kodachromes. It was only when we recalled—with an effort—that this country is relatively rainless and waterless (besides being quite uninhabitable in the ordinary sense), that we were able to find slight justification for the current name of desert, for its appearance quite belied that name.

By L. T. LLOYD

What we had been told would be the dreariest part of our entire trip (lasting two or three 'interminable' days and nights), proved instead to be a never-failing source of wonderment as well as a magnet to us and all our fellow-passengers fortunate enough to be Kodachrome-minded. At our stopping places we had ample opportunities for photographing aboriginals living precariously near to nature. From the wildly-rocking train we had a view of flooded Lake Eyre, its unprecedentedly-high water mark within a few hundred yards of the track.

Arriving at Alice Springs we resumed our motor transport. After an interesting inspection of this attractive little town, we headed west into the vast, less-populous areas—the "Namatjira Country" we had come so far to see. The phrase is an apt one to anybody who has come to appreciate the



"... photographing aboriginals living precariously near to nature."

close similarity between the lively countryside of the Macdonell Ranges and its colourful renderings by the talented painter. Cliffs and mountainsides seen at close range possess varying shades of red, brown and orange, but at a distance they assume fantastic shades of blue and violet modified but slightly by the "under-colour." These colours, however, are always changing, and a brownish cliff may appear violet in the evening and a brilliant golden red by the light of the dawn. I find that I must continually review my Kodachromes to make sure that my memory and my powers of observation do not deceive me; indeed, Albert Namatjira has been accused of colour-exaggeration by many of those of his critics who have not seen his country for themselves. Those more fortunate, like my wife and myself, can now understand the vivid reds, browns, golds, yellows and violets with which he and other painters fill their pictures.

It is to be hoped that no *A.P.-R.* reader will think that my enthusiasm for these colours has carried me away into an unwarranted digression; admittedly, it was the general photographic aspect of the tour that I wished to discuss, but I hope that Kodachrome enthusiasts, at any rate, will find the foregoing remarks not out of place.



"... the cheery faces of these youngsters ..."



"The ghost gums were a sheer delight to us . . ."

During our ten days in these regions there was but one day when any clouds were visible; on those clear days the light had the appearance of being absolutely constant except for the variations due to the ever-changing altitude of the sun. One's subjects, however, were of such a varying nature that allowance had to be made for quite considerable changes in light values; I do not know that I can quite concur with those who say that the light itself is very tricky—though I heartily agree that some of the subject matter is all that and more! The absence of clouds and haze brings about a hard quality (see *A.P.-R.*, p. 576, 1950 vol.) so that one has to be particularly careful about the shadows, both for colour and black-and-white pictures. My exposures on Verichrome averaged about 1/100 sec. at $f/8$, which ultimately proved to be on the generous side, even allowing for rather soft development (by tank for 13 to 15 minutes at 65° with DK-76). Pictorially, the clouds were sadly missed, but after months of rain in the Eastern States we decided that we could quite well make the best of the clear skies. Some of our negatives were made on Super-XX and one could always avoid white-paper skies by using a filter.

The ghost gums were a sheer delight to us; their bark is as white as paper, which means,

of course, that lack of care in exposure and processing could easily lose what little texture there is in the smooth bark of these lovely trees. I was tempted—and at times I yielded—to play-up their whiteness to the utmost and actually I often committed the crime of picturing some of them against a dark sky with a red (A) filter. It was a sacrilege, of course, and my critics are

divided in their opinions of the results. (So am I!) Actually, those ghost gums which I recorded on Verichrome, without filter, give the effect usually associated with some degree of correction—that is, with the trunk and branches much lighter than the sky. In one rocky gorge I was fortunate enough to snap a presentable pair of these trees, strongly sidelighted, against a background of cliff in



"... a presentable pair of these trees, strongly sidelighted against a background of cliff in full shadow."



"... striking views ... some of them, according to our guide, being very seldom photographed."

full shadow. The effect is exceedingly strong; moreover, it is so unusual that at first sight the negative has the appearance of a positive.

The Ranges, too, provided some striking views. One wished that one were a mountain goat or *euro* in order to achieve more climbing and so take advantage of all the opportunities that would then be presented; the feeling that laziness was robbing us of many valuable shots was inevitable, though, indeed, we expended much energy and quite a lot of film in recording the mountain views that we did find—some of them, according to our guide, being very seldom photographed.

In some places the mountains were split by clefts or chasms. Notable examples are

Standley's Chasm and Simpson's Gap; in the former the colours were predominantly golden brown and, in the latter, purple, with multitudinous modifications in both cases. Here the Kodachrome did meritorious service, while the black-and-white prints just cry out for hand-colouring.

On some of the more exposed places there were encountered winds so strong that camera shake became a problem, and some of the movies made under these circumstances excellently record the camera-movement too. Handling the tripod was a bigger problem than the camera in many cases, owing to the strong wind and uneven cliff-face, so we just held on to the camera by

hand as well as we could and hoped for the best.

While in these regions, of course, we had to visit Hermannsburg Mission, and duly recorded the fact on celluloid. In fact, we camped a couple of nights on the bank of the then dry Finke River, at the foot of Mt. Hermannsburg, a colourful mountain dominating a lovely valley. One evening around the camp-fire at Mt. Hermannsburg, somebody persuaded me to attempt a camp-fire group photograph. With a piece of old galvanized iron to shield most of the direct firelight from the lens, camera on tripod and loaded with Verichrome, lens setting at $f/3.5$ and exposure of 10 seconds, the attempt was made—against my better judgment. The result surpassed all expectations, pleasantly lacking some of the harsh features of the average flashlight—though, to be sure, one or two of my subjects failed to keep as still as they might have done! (Not very far from here is a strange geological formation known as The Amphitheatre; climbing a couple of hundred feet to a convenient rocky eminence, one obtains an amazing view in every direction. At each point of the compass the view changes character; to the south it is particularly unusual, there being nothing but utterly barren red rock, rising sheer in a series of water worn cliffs and peaks, while in one spot there arises from the floor of the valley a lofty pinnacle surmounted by a huge red boulder suggestive of a teapot or urn. I find my monochrome pictures of this valley to be singularly disappointing; its appeal lies in its colour, its immensity and its grotesqueness, but I find that I have been able to picture only the grotesqueness.

Travelling east-north-east from Alice Springs along a delightful valley and, incidentally, crossing the Tropic of Capricorn, we came, after about eighty miles—some of them steep and bumpy—to Arltunga. This was at one time a mining town but now there is not a living soul; it is just another ghost town with sundry more or less damaged cottages and heaps of ore processing machinery lying around exposed to the elements. Some evidence of the remarkably dry climate is to be discovered in the condition of iron and paper which can be seen on every hand; so superficial is the rust that the machinery

could probably be easily reconditioned, while a book of receipt butts which I picked up from the ground proved still legible though the dates went back to 1905. Here the country was so open, the vegetation so sparse, and the clouds so absent, that any attempt at pictorial work was difficult; a few studies in crumbling stone-work were about all that could be managed. A couple of miles away from Arltunga's ghost-town is its still active Catholic Mission for aboriginal children, and the cheery faces of these youngsters seemed to invite us to do our best with our candid cameras.

Owing to the necessity for carrying our water for all requirements, the processing of our films had to be left until our return to more inhabited regions.

Travelling southward by train from Alice Springs to rejoin our car and the open road, we enjoyed seeing by daylight those regions of the desert which we had previously covered by night.

To those who doubt whether a trip to the Centre would be worth while, I hesitate to offer advice, since one man's meat is another's poison, but my parting shot to readers is this: we are certainly going back at the very first opportunity!

(Technical Appendix to follow in next issue.)



A fine old River Gum.

Knox Expedition to Ayers Rock

By Wednesday, August 30th, 1950, twenty-two boys and six masters from Knox Grammar School, Sydney, had left for Adelaide on the first step of their expedition to Ayers Rock—a journey of five thousand miles to be covered in twenty days, the climax of three long years of planning.

Ayers Rock is situated on the highlands of the south-west corner of the Northern Territory. The entire area is a closed aboriginal reserve, and it is necessary to obtain permission to enter. Such permission is granted only to scientific parties, and for one to be discovered in the reserve without permission is a sure qualification for extended lodgings at His Majesty's pleasure and expense.

The object of the expedition was to study the geology, geography, biology, anthropology and native legends of Ayers Rock and the surrounding country. Our very practical successes in these respects were due to the knowledge and skill of our leader Mr. T. W. Erskine, and to Mr. C. P. Mountford, both of whom had previously been on expeditions through the area.

The trip really commenced in Adelaide on the following morning when we entrained for the first lap to Finke, changing trains at Port Pirie and again at Port Augusta—on the latter occasion into the *New Ghan*. This name is derived from bygone days when transport was the Afghan camel team, but the locomotive has long since overtaken the dromedary along this track.

The *Ghan* was our home from Thursday afternoon until Saturday mid-day. Its dining-car provided all our meals (of excellent quality and variety), while our seats by day became our bunks by night. Facilities for a garden stroll were provided by the many stops along the line. Some of these were for watering the engine (the "thirst" of which almost equalled our own!) but, as to the others—well, we occasionally stopped just out in the middle of nowhere! By mutual consent each stop was the signal for all of the passengers to alight and stretch their legs, pick flowers (and there were plenty of them,

By G. R. W. LATHAM

too!), collect colourful pebbles and, of course, to obtain photographs.

The sun out there was no brighter than in Sydney and, irrespective of the type of open country, the exposure proved to be 1/100 sec. at *f*/11 for Super-XX and 1/50 at *f*/4.5 for colour. This exposure did not appear to vary between 8.30 a.m. and 5.45 p.m. The sky tones were quite acceptable without the use of filters.

Although the trip furnished an endless series of new experiences space does not permit a detailed account here. Some of the highlights that must appear on the record were: Marree (the old Afghan town and camel station); a distant view of Lake Eyre South; Coward Springs—warm water bubbling from the ground and alleged to contain bore-fish; Oodnadatta—where our last-to-arrive member caught up with us at midnight on the Friday; Abminga—where we glimpsed our first camel and also made friends with an old aboriginal who had been on a previous expedition with Mr. Mountford.

The few days on the train were really quite important, for, although from the same school, the boys were from different classes, and it took them just this period to become better acquainted and to form up into little groups of similar tastes. As to myself, it also provided time for the birth of that relentless master, the *diary*; you have probably tried to keep one yourself at some time in the distant past, and recall how yours eventually faded out into abrupt notes. Finally, the spirit between masters and boys gradually changed from class-room style to that of the big and little brother, but with perhaps a little more respect. Nor did any complications arise out of the change either.

And then came *Finke*! The train pulled up beside some trees and there waiting for us was our transport—a touring coach, a small "blitz-waggon" and a three-ton truck. A hectic unloading 'fatigue' followed, and then,



"In the distance were the characteristic flat-topped mountains."

after staking our claims for seats aboard the vehicles, we set off on a tour of the "town." Well, hardly a tour, but at least a five-minute survey of the post office, five or six houses, general store and the inevitable hotel. By mere chance we discovered the railway station farther up the line. There is an extraordinary economy of construction in these parts; this station consisted of nothing but a single notice standing disconsolately by the siding and presenting only the obvious word "Finke."

Refreshed (. . .), we started on the two hundred mile trip to the Rock. The road at this stage was good, since there were several large cattle stations served by it. The land was fairly flat, trees were plentiful and the ground was covered by polychromatic carpets of flowers, in particular by a type of yellow mustard plant. Lunch-time at Bloodwood Bore brought our first introduction to that eventually over-popular luncheon menu—camp pie and black tea. The afternoon offered good travelling and the evening found us comfortably camped on the side of a small hill with the cooks preparing a full two-course dinner.

We slept on the (very) hard ground under the stars but awoke early to the cries of the bell-bird (*pan-pan-pallina*, the aboriginal calls him). Following breakfast, a few of the more enthusiastic members of the group climbed the hill and were more than rewarded by the

rainbow colours observed. The orange-tinted early morning light shone on the red sand of the road as it wound through the yellow and green flower carpet. In the distance were the characteristic flat-topped mountains.

Shortly before lunch we arrived at Erldunda Station, a house and several sheds planked down in a hot, red-sand basin almost devoid of grass and trees. The "blitz" bogged in the sand right outside the front gate! From Erldunda the road passed through an area of salt pans—great sunken lakes of white salt. Most of them were dry and one could break off the salt cakes in lumps, but a few were damp, which made the crossings difficult.

Late on Sunday afternoon we came to Collata Springs, sited on the edge of another salt pan. The spring, with its oasis-like palm trees, was fenced off to keep out marauding cattle, but nearby an extensive water trough was provided. (This latter assisted in the removal of the grime from our four days of travel). In the run-off water were tufts of lush green swamp grass patrolled by those long-legged birds so plentiful around swamps, whilst overhead swarms of galahs screeched defiance at our intrusion. The water, by the way, quickly sinks into the salt pan and is lost. Collata Springs is very old and apparently permanent—and that was the reason why, in the surrounding sandhills, the boys were able to find numerous aboriginal

"Collata Springs is very old
and apparently permanent"



implements, relics of the days when the area was a great camping ground.

These sand dunes also offered the photographer amazing patterns etched by the winds and baked by the scorching sun. Early morning or, better still, sundown, was the best time to photograph the dunes—a time when the red light accentuated the red of the sands and the side-lighting improved the texture.

The good folk at Erldunda had provided us with a welcome supply of fresh beef and this was fried (yes, with onions!) on an iron sheet. Slabs of juicy steak fully an inch thick; what a delight for hungry carnivores!

The temperature that night was down to 51 deg.

At Pulcura Bore next morning we came upon two aboriginals. One departed in a great hurry, but Mr. Mountford bundled the other into the coach along with his luggage—one sugar bag (but minus his two dogs)—telling him that we were off to Ayers Rock (Uluru to the black man). Indeed, he must have wondered who and what we all were; presumably he came to an unfavourable conclusion, for he departed that night while we slept. It later appeared that his friend had hurried on sixty miles to Angas Downs Station to inform the management that "big mob white feller" had "shot" his companion.

The other important feature of Monday was Mount Conner, first sighted in the morning as a blue speck on the horizon but immediately to hide shyly behind the sandhills until the afternoon. It appeared again quite suddenly, a majestic structure rising sheer off the plains. "There she is," said Ossie, one of our drivers, "that's *my* mountain." He was right, too, since we were now on his property "Curtin Springs," a bit of a plot of land about sixty miles by twenty (all without fences).

Mount Conner is about 1400 feet high and, according to the native legends, was made by the "Ice Men." On the southern side is a small hill representing a fragment of the main rock knocked off by a boomerang thrown at an eagle by a giant lizard. The weapon glanced off and landed at Ayers Rock pursued by its owner. This same lizard, incidentally, features in the stories of Ayers Rock in relation to the holes which were dug there by him in his futile search for the boomerang.

At the south-west end, in a great sand-bowl, is Anneri Soak, another old bore and camping ground. Here we found a pack of wild asses, timid but inquisitive, and in apparently good condition. Many had apparently been used on the stations from time to time and one could approach to within twenty feet without disturbing them. When



"... Mount Conner... appeared again quite suddenly, a majestic structure rising sheer off the plains."

I turned to leave them they all followed along behind me like young heifers. Someone with a reputation for wit suggested the fact was attributable to "brotherly love."

By furious driving we were able to reach a small ridge just in time to see the sun set on Mount Conner, its long rays picking out, like spotlights, the buttresses of the western face. Our presence on hospitable soil, and with Ossie almost home, caused our hearts to warm and tongues to loosen as we sat there around the fire talking of mustering and droving, the prices of cattle, the chances of rain, of explorers and exploring, and of yesterdays and to-morrows—until the tea and the fire were alike done and the cool night breeze (with more wind left than ourselves) bringing peace to the stars overhead.

On Tuesday morning we came upon Curtain Springs. Though carefully marked on the map, it was nothing like the story versions of fine colonial stone mansions with encircling verandahs, but merely several tin huts flashing in the sun. Nevertheless, our welcome was sincere and warm, for this was none other than Ossie Andrews' home. Plied with hot cakes and the inevitable cups of tea, we became the couriers of the news of the world, since the post comes in but once in six weeks and visitors less often. Curtain Springs is the last property west and is not yet four years old, but its owners hope soon to complete their airstrip and to join the Alice Springs

radio network. This would mean a weekly mail and closer contact with numerous other places.

The natural fertility of this red sand surprised us; thanks to an ample supply of bore water, no less than seven varieties of vegetables were growing luxuriantly, while a patch of lucerne was so green that one would have thought it had been painted. The possibilities of constant irrigation are interesting, but we must remember many of the bores are drying up from over-use.

Much depot baggage was off-loaded here since it could be collected on the return trip; so lightened we set off on the final fifty-mile lap to our destination. The engine of the coach was now in a bad way, boiling every few miles.

At mid-afternoon, during a halt, we climbed a high sand dune and there in the distance stood our objective in solemn state, a mass of red rock contrasted against a cloudless blue sky. To the right and twenty miles further on we could see Mount Olga, a group of great rounded rocks the sizes of which seemed to be magnified by the haze and backlighting—later to prove a photographic nightmare, especially for the colour worker.

Pushing on (in both senses) the expedition arrived at Maggie's Springs in the ravine under the shade of the Rock at about 10 p.m.

Fortified by a hurried supper, we went exhausted to bed. Although our objective was not visible, one was strangely aware that much of the sky on three sides was "blackened

out." Despite its spirited efforts, the nocturnal gully-wind failed to rouse the thirty-three sleepers that night.

WE HAD ARRIVED! (*To be continued*)



"WE HAD ARRIVED!"

The Challenge of the Nth./Sth. Road

It must surely be a matter of years ago since I was requested to write an article for the *A.P.-R.*—and, in a weak moment, consented. Ever since that day, I have been thinking about it! Since then I have also been re-requested, cajoled, flattered, threatened—and finally, back in October last, the Editor seemed to resort to mild sarcasm.

I was about to throw that issue in the W.P.B., cancel my subscription forthwith and write to the Editor telling him that I would not ever do any articles for him anyhow, when I noticed on page 640 the very thing I had been waiting for, a detailed article on "How To Do It." Here, now, follows the result of my studies:

By F. DERHAM GREEN

The Northern Territory is a photographer's paradise, either in colour or black-and-white, and the amount of film used each year between "The Alice" and Darwin must surely be tremendous. Yet I sadly fear that much of it is unfortunately wasted owing to those twin crimes of over-exposure and under-imagination. I have met only too many tourists who have "borrowed a camera for the trip" or "have a good camera but don't know much about it," or who have relied on the advice of a close friend(?) as to the



"—or have I a white gum complex?"



"... can turn your 'record' into a pictorial picture."

exposure to use. In most cases, their results were disastrous.

My advice to those who are likely to be picture-making in Australia's "centre" is—if you are using Verichrome film without a filter for open scenes in normal sunlight—remember:

- (a) If you have a meter, and a choice of two exposures is possible, decide on the shorter.
- (b) If using a dial calculator, use it as if you were on the open beach.
- (c) If equipped with neither (a) nor (b)—well, expose at 1/100 sec. at $f/16$.
- (d) If using an inexpensive camera without indicated stops, use the shortest possible exposure and the smallest aperture.

Never use 'Super-XX' film unless your camera can cope with 1/200 sec. at $f/16$ or 1/100 sec. at $f/22$, or unless you possess a yellow filter (2X) and a camera equipped for 1/100 sec. at $f/16$.

Above all, would I strongly advise anyone proposing to obtain photographic records in the Northern Territory—irrespective of the camera to be used—to acquire a filter and a lens hood. The initial cost will be more than repaid in the final results by virtue of the ability of these two aids to keep down the ever-present terrific glare and in bringing out to best advantage the glorious cloud effects which are a feature of this area.

As to my second point of "under-imagination," this, of course, may well be much of a matter of opinion. If you are only making snapshots for the sake of the record of the trip (you know the sort of thing—"The Devil's Marbles—that's me on the left!") careless snapping may be all right but, as always, a little careful study of your subject can turn your 'record' into a truly pictorial picture.

It is quite impossible to deal with all the outstanding subjects along "The Road"—as the thousand miles of bitumen between "The Alice" and Darwin are known—so I will content myself with commenting on a few of the better known ones.

"... never have I chanced to pass by
when there was a single cloud . . ."



"Stroll a mere one hundred yards from
the road and you obtain this better
type of picture—"



"Lubras' Lookout is another landmark
enhanced by bringing in the trees . . ."



"Churchill's Head" lies between Tennant Creek and Banka Banka. I have photographed this natural curiosity at least half a dozen times, but never have I chanced to pass by when there has been a single cloud to "make the picture" (and I must confess that I am too lazy to put one in). As your car approaches the "Head" from the south, it climbs quite a stiff pinch, but once on top you see one of the most glorious panoramas of the whole thousand miles. Unfortunately, most people content themselves with taking the "Head" by itself; they completely miss the panorama with the road stretching away in the distance. Admittedly, it is a difficult subject, and I have had many tries to catch it but with indifferent success; however, this specimen appears to give the best impression of the idea I have in mind.

"The Devil's Marbles" are probably the tourist's first choice; these comprise a series of huge boulders just dumped down in the centre of Australia, (some seventy miles south of Tennant Creek) and which are usually photographed in the time-worn manner mentioned above. Certainly this is a good method of showing up their great size, but to my way of thinking the procedure detracts from their strange beauty and grandeur. A much better picture can easily be obtained by introducing into the frame some of the white gums which surround this amazing rock formation.

These magnificent gums are scattered generously throughout the Territory and, although much photographed, I cannot resist the temptation of enclosing a couple of my own interpretations. With every change of light you can secure a different picture—my main trouble is that I never seem to be in the right place at quite the right time. It's the old story of the fisherman—"You should have been here yesterday."

"Barrow Creek" is another spot where much precious film has been wasted. The area consists mainly of barren, flat-topped hills which always remind me of the cliffs at some seaside resort. As seen from the road, the formations are very interesting from a geological point of view no doubt but, pictorially, as dull as washwater. Stroll a mere one hundred yards from the road and you obtain this better type of picture—or have I a white gum complex?

"Lubras' Lookout" is another landmark enhanced by bringing in the trees as the base and by photographing at a slight angle.

And, finally, let me present an impression of the road itself photographed through the wind-screen of our car as it headed back for our home in Darwin. Certainly I hope that these few tips will be found of assistance when you, too, take the Darwin road . . .

"... And, finally, an impression of the road itself, photographed through the wind-screen of our car . . ."



Notes from the Magazines

TRY YOUR HAND AT BLACK (AND WHITE) MAGIC

Kodak Photo News, No. 1, 1950.

Do you want to enliven a camera club meeting or amaze your photographer friends? Show them the "magic print" process.

After providing yourself with some excuse for a demonstration in enlarging, proceed with this trick: With the room lights on, take a "blank" sheet of photographic enlarging paper from a package or box, place it on the enlarger easel, and make an "exposure." Then, still under normal room lighting, place the paper in a dish of developer.

The "Pay-off."—In the "patter" that accompanies your print-making, omit any reference to the room lights. The spectators, of course, will expect you to pull a completely fogged sheet of paper out of the developer. Here's where the "magic" comes in. When the paper is withdrawn from the tray, your audience will find that the image has developed out, without fog, just as it would if the whole process had been carried out under safelights! To counter the inevitable questions, you should hint that it would be simply unthinkable for you to reveal a magician's secrets.

How It's Done.—Most of the "magic" in this trick is performed before the demonstration in the following steps:

1. Make the original print in the normal way. Use a cream base paper and choose a subject that does not have large, dark areas. Develop, fix, and wash the print as recommended in the instruction sheet for the paper. Complete washing is important. The finished print should have normal density.

2. Bleach the print in:

Water	..	..	500cc.
Mercuric Chloride	..	..	50 grams
Hydrochloric Acid (conc.)	..	..	6cc.
Water to make	..	..	1 litre

Note.—Mercuric chloride is a deadly poison and must be handled with extreme care.

The mercuric bleach given above tends to produce a slight residual image on some papers. If an ivory-tinted stock is used, the image cannot usually be detected.

With the papers recommended above, bleaching will be completed in 1 to 2 minutes. Some papers will not bleach completely.

3. Wash the print for 30 minutes.

4. Dry the bleached and washed print at room temperature, avoiding exposure to strong light. Excessive heat or prolonged exposure to strong light will cause a certain degree of reappearance of the image.

At this point, the print is ready for demonstration. Store it in a discarded envelope or box until you are ready for the trick. After you have made the demonstration "exposure," restore the image by treating the print in a 10 per cent. solution of sodium sulphite. The image will be fully restored in about 30 seconds.

If the print is to be saved, wash it for 10 minutes.

VOLTAGE CONTROL IS NECESSARY FOR COLOUR PHOTOGRAPHY

Photographic Trade Bulletin, January, 1950.

If voltage is reduced only ten per cent. apparent light value drops by nearly 20 per cent.—in theory. Photographically the light value drops much more because when electric lamps are under-run, as happens when voltage is reduced, the blue content of the light falls off much more, and the red and yellow content becomes predominant.

As has already been explained in previous issues of PTB colours of objects are affected by the colour of light falling upon them. That being so, it will be appreciated that true colours can be rendered only when true colours are reflected (although, when lights are used with understanding, apparent colour variation might be turned to good account when effect is sought rather than correct colour rendering).

Whilst for many photographic purposes exposure adjustment might be sufficient to meet any drop in voltage (such as giving 25 per cent. more exposure for a ten per cent. drop) this will not serve in colour work.

Colours are normally visible correctly only when the light falling on them has the correct proportion of blue content. This is only possible if the light used is maintained at its proper actinic quality by a stabilised voltage.

It has been stated by contemporary exponents that a fluctuation of ten volts requires an aperture adjustment equivalent of half-a-stop to ensure correct exposure. This, it has been argued, can be verified by using a photo-electric exposure meter. With colour the aperture adjustment might serve if voltage goes up (which is most unlikely), but it will not serve when voltage drops.

That is the time when some form of voltage control is necessary; and this is generally obtainable from a voltage regulator designed automatically to smooth out surges of current. In that way the light emitted by half-watt lamps (the type generally used) can be stabilised, and a light of consistent actinic quality is more readily assured.

Photographers who are experimentally-inclined might like to contemplate using lamps of a slightly lower voltage, and over-running them. This will impart to the light a much higher blue content and colours will then be rendered nearer to normal.

It must be remembered, however, that when lamps are over-run they burn out much more rapidly; and at the same time more than the normal lighting care is necessary because more heat is generated.

When any action is contemplated as the result of this suggestion, it should be taken in conjunction with an expert in electrical equipment, who will doubtless have other practical suggestions to offer—especially if a clear understanding of the problem is conveyed to him.

This attention to the question of a constant voltage is one which has a particular bearing when colour separation is involved, and colour balance takes on a more important aspect.

Review of Contest Entries

NUMBER OF ENTRIES	151
(A/S 12, B/S 28, A/O 20, B/O 91)	
NUMBER OF COMPETITORS	65
NUMBER OF NEW COMPETITORS ..	11
NUMBER OF PRIZE AWARDS	26

S.G.A., Toowoomba.—Welcome to the contest; you are our first new competitor from Toowoomba for many a day. Your entries have first-class contact quality, but we feel that neither subject offered you a great deal. The better is perhaps "The Lookout"; this subject might be visited again when more clouds are present or lighting more dramatic. Take in a little more sky with a view to reducing the present very central position of the lookout. Interest in the landscape is rather scattered, with the whole arrangement falling into right- and left-hand halves. You might try an enlargement omitting the left-hand tree.

J.F.A., Crenorne.—Of your four we prefer the prize-winning glade scene, which is generally nicely handled, though we would have liked to see a little more light on the sides of the trees; this aspect could perhaps be improved by judicious local reduction. "Castlereagh Church" would be placed next, but mainly on grounds of tonal interest, the approach generally being on the formal side. The Blue Mountains landscape is above the average, but we feel that the foreground interest is over-strong; the presence of the piece of tree on the right being unfortunate. "Pastures Peaceful" is all right as far as it goes but, as ever, we are not particularly happy about the inclusion of live and dead trees in the one frame, as this aspect tends to reduce unity.

F.E.B., Sydney.—There is a pleasant air of unconventionality about both your entries. The cat print is the better, but this suffered from lack of depth of focus brought about through working at too close quarters. For such subjects it is desirable to work with a smaller image and trust to subsequent enlargement. The set subject entry gained HC, but this is on the heavy side; might be tried again using a shade more exposure and with the child holding some household object rather than being so camera conscious.

G.J.B., Warragul.—Welcome to the contest. "Silver Seas" is probably the best of your current entries—you have done well to secure such a good range of tones with your Box Brownie, working against the light; considered as a subject, the horizon line is somewhat central and it might have been better to include less cloud and a little more foreground. "Spring Morning" would come next, but the print shows a fair degree of diffusion which probably occurred in the enlarging stage. The architectural study is an excellent record of the building supported by good cloud interest but, again, there is some degree of diffusion. "Picnic Place" appears to be the sharpest of the batch and represents a good result with rather difficult subject matter. It is a problem to develop a composition or any degree of unity in creek scenes of this type. Taking it generally, you appear to be making good progress and it is now mainly a matter of developing an eye for the possibilities of subject matter.

J.B., Waverley.—Congratulations on your set subject entry ("Hoop-la"), an excellent candid with a pleasing absence of camera consciousness. The other entry is well handled with good technique; as a picture, mainly of family interest.

I.H.C., Hamilton.—Glad to hear from you again. Of your current entries we prefer the set subject print which received HC. Here we would recommend trims from foot and left with a view to bringing the entrances of the ladder and the wire to the corners of the print. The home portrait has good action, though exposure appears to have been cut unduly short with so small a stop as $f/16$. We would also recommend the elimination of the hand and book, as these attract attention at the expense of the features. We believe that such a trim would improve the composition as well.

L.G.C., Red Cliffs.—Interest seems to be rather scattered in your waterfront subject, there being no particular association between the two boats. Composition might be improved by a trim of $1\frac{1}{8}$ " from the left with a view to concentrating interest on the rowing boat.

A.C., Maitland.—Current entry shows substantial improvement in print quality and subject interest. The print is on the flat side, mainly due to lighting conditions. For your album take a trim of $\frac{1}{2}$ " from the top and even up the eye-catching patches of white in the background.

C.S.C., Canberra.—Of the set subject entries we prefer the prizewinner, which embodies a pleasing element of novelty supported by first-class technique. In our opinion the inclusion of the whole of the shoe to the right weakens the composition—we hope you will approve of our trim. We also like the HC print of the youngsters and their arithmetic lesson—this is nicely handled, but does not possess the novelty of the other. "The Project" is a clever example of how a regular industrial subject can be dramatised; pictorially, we feel the need for some object, inscription or unusual happening to merit so much mass attention. The print quality is striking.

L.J.C., Bogong.—Minor award for your tunnel picture, which we find cleverly conceived yet something of a puzzle to the uninitiated; it seems to us that some additional accessory, say a pickaxe, is needed to complete the story. The city panorama subject exhibits a pleasant tonal range, but hardly contains enough to hold our attention, neither foreground nor cloud formation having much interest.

L.F.C., East Kew.—Welcome to the contest and congratulations on a very satisfactory result gained with your veteran No. 1A F.P. Kodak. The Shrine statuary is one of the over-popular subjects but, thanks to the low evening light, we feel that you have been able to convey a good sense of mass. The only weakness appears to be a minor one and that is the scattered nature of the cloud formation. Attractive print quality is shown in the group of youngsters, but we feel that you have been unable to solve the age-old problem of successful grouping for three youngsters intent on their play. Unless this can be achieved, we are faced with a print containing mainly back views and over-much empty background space. You are working along the right lines and we are looking forward to seeing more of your work in due course.

D.B.D., Edgecliff.—Welcome to the contest. Your prints show very fair technique, but the subject matters are plainly in the nature of family records or holiday souvenirs. "Drum Major" is perhaps the better through its lively action; weaknesses are the rather contrasty print and the somewhat undue diffusion both in foreground and background. "Beginner's Luck" is much better in this respect, but the

arrangement generally is rather stiff. We recommend you to study the portfolios with a view to developing your outlook generally.

D.N.D., Haberfield.—Congratulations on the prizewinner—a pleasingly unconventional portrait of a young miss. Minor weaknesses are the high tone of the overalls and forearm, but any change would present difficulties.

E.D., Roseville.—Current entries show definite progress, both in print quality and outlook. Although the subject of tree tops is one somewhat lacking in novelty, we feel that yours are well carried off by their technique and general handling. "In the Afternoon Sun" possesses good balance and decorative feeling, while "Three of a Kind" is not without appeal thanks to its interesting perspective, nicely limited by the foliage of the tree at the right.

L.J.D., Mount Gambier.—Congratulations on an interesting batch of entries. The prizewinner is the best, thanks to superior technique; however, we would have preferred to see the youngsters coming into the patch of sunlight rather than moving out of it as at present. "Winter Morning" is certainly a curious effect, with the gold toning very harmonious. The weakness appears to us to be the unduly large amount of foreground, and consideration might be given to a trim from the right and perhaps a shade at the foot. "Calm Below" possesses a delightful tonal range and atmospheric effect, but we would like to see a little more compositional interest—always a problem with a study involving a single tree. "Scottish Thistle" also possesses good technique, but the placing tends to be formal. We suggest that you cut a square mask and experiment with a twisted trim that would give you a satisfactory composition.

H.E., Eastwood.—Very fair print quality is shown in your waterfront pictures, but these are more in commercial vein as records of unloading operations; they hardly possess the element of personal approach and selection of subject matter that is essential to pictorial photography. "Peaceful Anchorage" had possibilities, but there appears to be no good and sufficient reason for the inclusion of the pipe and chain fence of the bridge. You appear to have good technical qualifications and it is now mainly a matter of developing your outlook and general approach to subject matter.

A.E., Jandowae.—Subject matter had possibilities, but the print shows signs of camera shake, no doubt due to the somewhat slow exposure of 1/25 sec. The posing of youngsters at play is always difficult; above all, an effort should be made to concentrate on the actual game and on the youngsters' expressions, avoiding any extraneous matter likely to prove distracting.

F.L.E., Kurrawong.—HC for the mother and child study; the weakness here is the degree of under-exposure, resulting in somewhat heavy shadows, especially in the features of the models. The landscape attracts by its unusual arrangement and attractive tonal range; the shadow motive is novel but hardly strong enough to carry the landscape which must, in the final estimate, stand or fall by its basic composition. In this instance, we believe that a slight trim from the top and a shade darker print would represent improvements.

B.P.G., Carnegie.—"The Shot Tower" is a very fair result with your Retina, demonstrating the value of these little cameras as travel notebooks. We consider the composition could be improved by trims from either side with a view to concentrating interest more towards the centre.

G.W.G., Northbridge.—We just could not pass "Forgotten and Stained" for its novelty and excellent use of illustrative photography, despite the fact that the arrangement is somewhat weak when considered as a composition. With regard to the other entry, even so small a stop as $f/32$ was insufficient to solve depth of focus problems. The answer was a higher viewpoint, bringing the background into the one plane. We admit that this represents something of a problem with a Grallex.

J.R.D.G., Sandy Bay.—An interesting variety of subjects all creditably executed with Panatomic-X and Microdol. The best of the group is the HC print of the youngsters looking over the wrought-iron gate, but we recommend trims of say about $\frac{1}{4}$ " from either side. The other picture of the youngsters (playing with a jellyfish?) is above the average for this type of subject thanks to good animation. This, too, could stand trims from either side and from the top with a view to concentrating interest. Similar remarks apply to "Post and Rails"; a pattern and texture subject of this kind definitely calls for the square format. "Low Tide" possesses attractive tonal range but, considered as a subject, tends to be somewhat empty. For your album take a substantial trim from the left.

A.L.G., Geelong.—You are certainly obtaining a very attractive tonal range in your fine large prints, but we have a feeling that the subject matter generally tends to be unworthy. The most pictorial of the group is "Berthing the Lighter"; here the principal interest is surely in the bottom right-hand quarter; substantial trims from top and left are therefore strongly recommended. The yachting subject gained HC for its fine technical quality but, as a subject, must be considered mainly of topical or newspaper interest. "Summer Haze" is a valiant attempt but the subject, in black-and-white at any rate, tends to fall into the unphotographable class. The final subject, that hardly perennial of youngsters fishing—was hardly worthy of the exposure; one must take this pursuit and associated enjoyment more or less on trust. Once again, it is only very rarely that the back view is of any particular interest.

K.L.G., Mt. Lawley.—Welcome to the contest and congratulations on an interesting variety of work for the most part executed with superior technique. The best is the prizewinner, but we are not very happy about the position of the youngster; placed over on the right margin he tends to be lost. An improvement would be to take a trim of about $1\frac{1}{4}$ " from the left and to lighten the Christmas decoration, falling as it does so definitely on his right shoulder. The bush-walking subject also gained HC despite the centre of the road viewpoint concerning which we have long shown antipathy—undoubtedly it was the print quality that carried this entry through. The kitten subject also attracted attention, though it possesses a certain degree of diffusion and much distracting background. "Autumn Morning" is a pleasing impression of a familiar park scene—one mainly in the record class, for it is next to impossible to develop a new outlook from this type of subject matter.

H.G., Five Dock.—Congratulations on award to "Swollen Waters"—an excellent example of a simple subject carried through by unity and good tonal range.

R.A.H., Charters Towers.—"Contrast" is easily the better of your two, but personally we are not too keen on subjects of dual motive, and we would therefore suggest a trim of about $1\frac{1}{4}$ " from the top. It would also be desirable to trim the print so that the water is definitely level. "Brooklyn" (apparently from a train window) is rather distant; in any case, mainly of souvenir interest.

G.E.H., Auburn.—HC for your church interior, mainly for good technical handling subject to a degree of under-exposure. With a formal subject of this type, the photographer is dependent entirely on superior technique for any degree of success. The other three prints are mainly of family interest—they certainly possess the definite merit of incorporating that prime essential of "telling a story." "What! No Water?" is the best but, actually, only the top half of the print is really necessary. "The Novice" is an excellent action picture under the circumstances. In "Waifs in a airyland," the children were too far away from the little cottages.

D.H., Coogee.—Portrait is a very fair result along studio lines, though we imagine it should be possible to obtain a more lively print and, in any case, one in which the tone is just off black rather than sepia-toned to such a definite degree. The placing in the frame is somewhat formal and various twisted trims might well be the subject of experiment.

R.A.L., Regents Park.—HC for "Holiday Landscape" mainly on grounds of print quality; we are not clear as to why you worked so far away from the youngsters and the area of their play. For your album we suggest trims of 1" or so from either side with a view to concentrating interest. The other landscape, "Township," seems to suffer from something of the same difficulty in that the centre of interest is too far away, though the print quality is attractive. The wheel picture hardly breaks new ground—much as we like old wheels, it still remains a necessity for some form of composition to be established. There is little or no appeal in "just a wheel."

D.O.J., Killara.—Glad to hear from you again. The close-up of the violin and music had the best possibilities but, unfortunately, this print is the weakest in technique, the print being contrasty and the music too strongly diffused. For close-ups of this type, perfect sharpness is desirable. A further problem is the somewhat glaring nature of sheet music as a background—a problem which can only be overcome by soft treatment and some form of differential lighting. More successful technique is displayed in the two remaining entries, the print quality being very pleasing. Considered as composition, you have a tendency to include rather too many objects. This weakness especially applies to the basket of vegetables, though this set-up must have looked most attractive in its original colours; in fact, you might make a somewhat softer print and try your hand in the direction of oil-colouring. Simplicity and unity are essential in photography, and it is next to impossible to achieve these with a large number of different types of fruit and vegetables. "Interval" is all right as far as it goes but, again, we believe a greater degree of simplicity would bring about a greater degree of success. Another point—when you have things on a table, a high looking-down viewpoint is desirable if we are not to have too much of the picture area devoted to the background with the articles on the table occupying a comparatively thin horizontal strip.

B.J., Wollongong.—Attractive print quality is shown in your set subject entry of 'tired wayfarers.' Considered as a picture, it appears to be mainly of documentary or family appeal. Somewhat similar remarks apply to the other entry in which the subject matter falls into two centres of interest; it would have been better to establish a degree of unity by having the youngsters mutually interested in each other.

R.M.K., Punchbowl.—Prize award to "Corn Rhythm" partly for attractive print quality and partly because we ever possess a soft spot for this particular subject. The weakness is on the side of composition, and some experiments might be tried in

the direction of twisted trims. The landscape entry is worthy of a very much better print, your version being flat with considerable diffusion around the edges. We suggest a trim past the landslide on the right—also some from the foot and left.

E.C.L., Highett.—Of the two set subject entries the Christmas tree close-up is the better, even if Junior does not seem particularly happy about the proceedings. The portrait of the youngster on the beach is above the average, but control measures could usefully be employed to darken the pile of sand which, at present, attracts far too much attention. "Water-logged" is nicely recorded but, as with most flood scenes, mainly of topical interest. Some diffusion is present in "Life and Death" but, apart from that, we still remain unconvinced as to the desirability of including both live and dead trees in the one arrangement—this procedure always seems to us to result in a loss of unity.

F.L., Toorak.—Of the set subject entries "Ladies First" had some possibilities, but on this occasion technique does not seem to have been quite up to the mark, and posing of the animals hardly as effective as it might have been. The other picture (of a very inquisitive possum) is certainly a novelty. The two open entries both received HC. Of the two the lobster boat is the better, subject to trims from top and foot with a view to concentrating interest. The landscape is atmospherically pleasing, but somewhat scattered as a composition.

K.M., Launceston.—Very pleasing print quality is shown in your entry but, considered as a subject, rather static and lacking in novelty.

D.M., Lakenba.—Good tonal interest on the water, but apart from that the scene tends to be very empty. For your album we recommend trimming away the left-hand tree and taking a shade off the top.

R.M., Swansea.—Of your current entries the landscape is the better; this is presented in very attractive print quality but, considered as a subject, tends to be very 'jumpy,' owing to the presence of so many scattered tall dead trees and small dark bushes. The other print (edge of pool) possesses a certain degree of tonal interest, but other than that the motive is somewhat slight. A weakness is the indefinite nature of the ripples; had these been more sharply defined a more definite centre of interest would have been established.

K.M., Haberfeld.—The home portrait is the best of your three, this possessing a good degree of novelty. A weakness is the spotty out-of-focus background—always a problem in out-of-doors portraiture, but nevertheless definitely one to be overcome. The portrait of the dog also possesses good animation, but the animal appears to have been photographed in shade against a strong white background—a procedure that tends to draw far too much attention to the outline of the subject. The close-up of cat and 'listening dog' is amusing, but we feel that this is the type of subject best treated in formal surroundings rather than out-of-doors, the latter by no means adding to the realism it was intended to convey. It should be possible to re-enact the scene.

W.M.M., Haberfeld.—Prize award to the pattern picture of a liner's top hamper, mainly on grounds of superior print quality; obviously it is most difficult to achieve any type of compositional unity in a subject of this type. "Antipodea" possesses an appeal of novelty supported by good tonal range, though the proceedings still remain something of a mystery. The set subject entry appears to have been handled in a very drastic manner—such treatment hardly appears fair either to model or motive. Once again, the out-of-doors setting tends to introduce too much distracting detail.

K.J.M., Kuraee.—Award for your set subject entry, though mainly on grounds of novelty and story-telling interest. The weakness is the failure to record more of the bride's features; as it is, the bystander in the background tends to 'steal the picture.' The dog portrait gained attention by its print quality and general animation, but the background is a shade on the heavy side.

D.M., West Brunswick.—Welcome to the contest and congratulations on award and reproduction at first appearance. We have written you direct concerning the former—the other print must be considered of family interest only.

T.M., Edmonton.—"Sunlit Rain Forest" had possibilities, but the treatment generally appears to be on the heavy side. We imagine that an exposure of 1/100 sec. at *f*/5.6 would be rather brief, the more so as a control process was in mind. The paper negative treatment is very successful, except that we feel the background has been reduced over-much in tone. The double exposure entry is quite convincing.

M.A.M., East Kew.—Welcome to the contest and congratulations on mention at first appearance. Excellent technique is shown in your initial entry but as a subject mainly of family interest, the more so as we are unable to see the youngster's features, though we appreciate exactly what he is doing. Technically it is an excellent result for 24 x 36mm. We would like to see more of your general work in due course.

J.M., Clifton.—Prize award for "Top of the World" but, on second thoughts, this was mainly on its strong contrast and large format, rather than any particular pictorial consideration. The model is somewhat lost against the darkish background, while the turbulent cumulus cloud formation is most dominating; a greater degree of unity might be secured by drastic trims from foot and right. The other two prints also gained HC, though neither one reached complete success. The weakness of the print of the two youngsters reading is the familiar one of inability to appreciate features or expressions. The yachting subject is rather on the hard side and lacking in general interest.

S.G.P., Abbotsford.—HC for "Drover," which we believe to be one of the most interesting of yours seen for some time. The weakness is the degree of distortion and diffusion of foreground elements. Consideration might be given to drastic trimming from foot and right and to the inclusion of more sky.

C.F.P., East St. Kilda.—The better of your two is that of the youngsters playing on the beach, but the contrasts are over-strong and too much interest is claimed by the background. The picture of the fisherman is also on the hard side and, in any case, he is too small and too similar in tone to his setting to be of much value as an accent of interest. We recommend a careful study of the *A.P.-R.* portfolios with a view to developing your pictorial outlook.

A.P., Orange.—Welcome to the contest and congratulations on HC for your cat study—a good technical result and indicative of some degree of determination on the part of your model. This is the type of strong arrangement in which the solid black background is pardonable; normally, we are not altogether in favour.

W.E.P., Orange.—Welcome to the contest. Interest in your entry is rather scattered, neither the boats nor the oyster-covered rocks forming any particular composition. Your technical qualifications appear to be first-class, and now it is mainly a matter of studying the best available pictorial work with a view to developing your pictorial outlook.

G.A.P., Canberra.—"Sails and Silver" is easily the best of your group subject to a trim of 2½" from the left with a view to eliminating the Harbour Bridge, which is a 'foreign' element, and to providing a square to vertical format, which is much more in keeping with the general feeling of the scene. We would also like to see a softer print—that is, one in which the sails are not quite so dark. The other three prints are on the hard side, and their subject matters somewhat lacking in appeal. "Shadows Across My Path" is perhaps the best, but this shows signs of camera-shake; for your album, take 1" trim from the right and 1½" trim from the left, with a view to concentrating interest. "Lights and Shadows" required the use of a filter in order to introduce some sky tones; considered as a composition, it is difficult to do much with architectural subjects showing strong perspective elements. "Morning" is printed on the light side and considered as a subject offered very little.

A.C.R., Canberra.—The better of your two is the tree study which is recorded with excellent technique and some decorative feeling. The set subject entry had some possibilities, but the fire tends to steal interest from the foreground. The onlooker also tends to wonder why anyone should be tempted to wear foot-gear as uncomfortable as wooden clogs.

R.R., Moonee Ponds.—Congratulations on "Day's Work is Done"—a really Australian silhouette, the placing of the three elements of tree, fence, and horse being just right. Of the remaining entries the best is that of the youngster drinking from the tap, though this is a subject rather lacking in novelty. "No Way to Treat a Lady" is amusing; for your album, take a trim of 1½" from the foot and also print-in more details in the feathers. The mast subject is excellently recorded, but weak as a composition and lacking in any particular centre of interest; for your album, take a trim of 1½" from the foot and about ¾" from the top. The yachting subject is on the heavy side, and shows some signs of camera movement.

J.R., Hazelwood Park.—Congratulations on a pleasing degree of novelty in your outlook. "Flower Pattern" is certainly ingenious and this negative is certainly worthy of enlargement, but, first of all, take a trim of 1½" from the top with a view to strengthening the composition. Excellent technical quality is shown in the cat subject; this, too, might be trimmed down to a square with a view to concentrating interest.

A.H.R., Bondi.—We feel that your 'sky-sign' entries are of first-rate technical quality but mainly of news interest. "Tangled" is the better and this would possess some compositional value if only the casual onlooker had been asked to step out of the scene. "Landscape" is a very fair result for 24 x 36mm.—looks to us as though the subject matter might have been handled at closer quarters.

G.S., North Sydney.—Outstanding in your trio is "Day Begins"—certainly it does convey exactly this impression. You might consider trimming away the piece of ship or building to the left. This is an intrusion and, in any case, its removal would bring the rising sun nearer to the 'intersection of thirds.' The sunset subject is rather conventional in type, representing a field in which it is rather difficult to break new ground. Some diffusion is shown in the print; also, there appears to be little need for the inclusion of the strong dark stump down the left side. "Making Friends" is a pleasing little impression. Unfortunately, unity was lost by the fact of the youngsters looking at the more distant pigeon on the right, rather than at the more prominent birds in the foreground; as it is, you cannot now very well take the 2½" trim off the right—a treatment which the composition requires.

R.F.S., North Brighton.—"Twin Calves" attracted our attention by its pleasing tonal range and the degree of novelty—the weakness is the unfortunate equivalence of level of the animals' backs and the sky line; this is definitely a case for a worm's eye-view. "Stone Barn" is nicely recorded but, as we have pointed out on sundry occasions, it is very difficult to establish a composition from old buildings by merely including the whole of the structure—much better to concentrate on "bits" with pattern and texture interest, or else to use the building as an accent in a general landscape. The set subject entry is mainly of family interest; apart from that, a reflector was required to reduce the heavy shadows.

D.C.S., Bentleigh.—"Evandale" had distinct possibilities, but your viewpoint is much too distant, most of the interest lying in the top right corner. Presumably it is too late to concentrate on that now, so for your album we recommend a $\frac{1}{4}$ " trim from the foot, and about $\frac{3}{4}$ " from the left. The bulldozer close-up is of good technical quality but hardly of pictorial interest. For your album take a $\frac{1}{4}$ " trim from the left; this step will develop the motive of 'curves' which is principally shown in the caterpillar wheel, but also echoed in other smaller mechanisms to the right. Please use a stronger packing, as your prints were damaged in the mail.

N.F.T., Tamworth.—We rather like your "Afterglow" for its strong simplicity and general novelty, though actually it is more of a colour subject. As a composition would probably be improved by including a little less off the left and more at the top.

R.T.T., Lithgow.—Welcome to the contest and congratulations on a first-class technical result with your Retina. The subject has good pattern and texture interest, and could be substantially improved by

a 1" trim from the left and by the addition of a good middle tone on the cork floats—these are, at present, over-light and need to be darker to give some feeling of mass to the arrangement generally.

G.R.W., Wollongong.—HC for your two entries, both of which exhibit first-class technique, though unfortunately neither has a sufficient degree of novelty to carry it into the award list. "Curves" is the better of the two; in this, everything is nicely placed, but there are so many highlights and shadows that much unity is lost. We recommend a trim of $\frac{1}{4}$ " from the foot and 1" from the left, and the introduction of slightly more tone in the road. Interest is also rather scattered in the tree study; might be improved by toning down the various vertical and horizontal elements down the left margin.

R.L.W., St. Kilda.—Welcome to the contest. Most of the prints show very fair technique and something of an original outlook, which is all to the good. The chief trouble seems to be that in few of the subject matters have you come to real grips with the principal motive. For instance, the landscape "The Avenue" includes much landscape to either side, whereas it would have been preferable to concentrate on the road scene and to dispense with the paddock areas to either side. A softer print would also have been desirable. "The Shrine" is nicely recorded, but one tree is quite sufficient; the deciduous one might well be dispensed with. Similarly with "Old Homestead"; surely it is enough to perceive this through the branches of one tree without the complication of a second. "I lotsam" appears to be of curiosity interest only and "River Bend" of souvenir value. The church spire subject is good technically but, as we have mentioned on many occasions, it is next to impossible to make a composition out of a spire and some clouds. (Continued overleaf)

The "A.P.-R." Photographic Contests

OBJECTS—RULES—CONDITIONS

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers.) (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, other than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successful competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company Employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per class, i.e., eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitised Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size of print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging—Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld if, in the opinion of the Judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (A/asia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

Full Details Essential.—The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where prints, especially in smaller sizes, are unmounted, each must be tipped on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Women competitors are requested to furnish a single christian name, not merely initials.

Standard Entry Forms.—Available from the Contest Editor and should be utilised—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, The Australasian Photo-Review, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may leave and collect their entries—1st Floor, 386 George Street—marking their prints accordingly.

Do not seal packets—it renders them liable to postal penalty.

Read the above Conditions carefully. Most months we receive over two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

Editorial Notes

PRIZE LIST FOR APRIL, 1951

CLASS A—SET SUBJECT

- First C. S. Christian.
Third K. J. Mierendorff.
Highly Commended: F. E. Bennett, I. H. Caldwell,
C. S. Christian, R. Manuel, J. McAllister (2).

CLASS B—SET SUBJECT

- Third A. C. Redpath.
(Equal) L. J. Clarke,
J. Browne,
Kiki Mathews.
Highly Commended: *D. B. Dickson, F. L. Elrington,
J. R. D. Goggins, E. C. Leigh, Kiki Mathews,
W. M. Mathews, T. Murray, R. Ritter.

CLASS A—OPEN

- Second "Swollen Waters," H. Grenenger.
(Equal) "Pal," K. J. Mierendorff.
Third "The Old Well," S. C. Piper.
(Equal) "Romeo," F. E. Bennett,
"To Regions Unknown,"
A. Davis Wheatstone,
"Top of the World," J. McAllister,
"Landscape," R. Manuel.
Highly Commended: C. S. Christian, A. L. Gooch (2),
F. Lewis (2), S. C. Piper, A. H. Russell.

CLASS B—OPEN

- First "Day's Work is Done," R. Ritter.
(Equal) "Autumn Lane," L. J. Dundon.
"Into the Kiln," C. Williams.
Second "Corn Rhythm," R. M. Kefford.
(Equal) "Nigel's bath," *D. Murray.
"Forgotten and Stained," G. W. Gardner.
Third "After Glow," N. F. Taylor.
(Equal) "Yellow Box," A. C. Redpath.
"A Christmas Wish," *K. L. Gordon.
"To Pixie Land," J. F. Audsley.
"Shy," D. N. Dove.
"Mercantile Fantasy," W. M. Mathews.
"Day Begins," G. Scheding.
Highly Commended: J. F. Audsley, *L. F. Costermans,
L. J. Dundon (2), J. R. D. Goggins, *K. L. Gordon
(2), G. E. Him, R. A. Howard, R. A. Ible, *Muriel
Macqueen, *Mrs. A. Prentice, J. Rogers, G.
Scheding, G. R. Weily (2).

*Indicates new competitor.

ROYAL ADELAIDE EXHIBITION

Prospectus for Section C, Group III Photography, together with entry forms for this Exhibition, which is conducted by the South Australian Chamber of Manufacturers Inc., are now available from the General Manager of the Chamber, Pirie Street, Adelaide. There are fourteen classes for photography, and in all but four there are two age divisions, *etc.*, over 21 and under 21. The general prize-money for the group amounts to £141 15/- and has been donated by News Limited, Adelaide and, in addition, there is a large number of special prizes, also several silver cups and silver medals from other donors.

Altogether the Exhibition can be highly commended to our readers. Closing date for entries is Friday, December 7th, 1951 (4 p.m.).

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

My Flower, *Tow S. Hong*.—"Picture of the Year," Photographic Society of Victoria (hand-coloured print—by invitation).

Child Studies—pages 215-227:

Uneasy, *R. Salter*.—Third (Equal), Class B, Open for July, 1950. Exp. 1/50 sec., *f*/5.6, Super-XX, reflex.

Sorrowful Jones, *A. C. Redpath*.—Second (Equal), Class B. Exp. 1/25 sec., *f*/4.5, Super-XX, reflex.

Serious Urchin, *J. M. Frazeley*.—Third (Equal), Class B, Open for October, 1950. Exp. 1/100 sec., *f*/11, Super-XX, reflex.

A Willing Captive, *W. A. Jessop*.—Second (Equal), Class A. Exp. 1/10 sec., *f*/8, Super-XX, Folding Kodak.

Ann Again, *J. M. Hunt*.—Second (Equal), Class B. Exp. 1/100 sec., *f*/5.6, Super-XX, folding camera.

Past Bedtime, *C. Knispel*.—First, Class A. Exp. 1/25 sec., *f*/8, Super-XX plate, folding camera.

Toni, *G. A. Hollingworth*.—First, Class B. Exp. 1/50 sec., *f*/4.5, Super-XX, reflex.

Carolyn Mary, *P. H. Lindsay*.—Third (Equal), Class B. Exp. 1 sec., *f*/4.5, Super-XX, reflex.

The Studious Imp, *G. H. Silver*.—Third (Equal), Class A. Exp. 1/25 sec., *f*/2.8, Super-XX, 24 x 36mm.

Saucy Sue, *D. Hughes*.—Third (Equal), Class B. Exp. 1/50 sec., *f*/8, Super-XX, folding camera.

Two To-day, *R. Parsons*.—Second (Equal), Class A. Exp. 1/10 sec., *f*/5.6, Super-XX, reflex.

I'm Shy, *D. M. Strout*.—First (Equal), Class B, Open for July, 1950. Exp. 1/25 sec., *f*/11, Verichrome, yellow filter, Ensign Ranger.

In Playful Mood, *D. Elyth*.—Third (Equal), Class B, Open for June, 1950. Exp. 1/25 sec., *f*/8, Super-XX, reflex.

Nigel's Bath, *D. Murray*.—Second (Equal), Class B, Open for April. Exp. 1/60 sec., *f*/3.2, Panatomic-X, 24 x 36mm.

(All are March set subject entries unless otherwise indicated)

Review of Contest Entries—Continued

C. W., Burwood.—Hearty congratulations on "Into the Kiln"—this is excellently handled in all respects.

J. R. W., Wynman.—The best of your trio is "An English Home," but this is hardly eligible under the rules which call for subjects *available in Australia*. The landscape is mainly in colour vein, there being no particular centre of interest besides the creek; in addition, the plane of focus appears to have been set for only about six or seven yards from the camera. Better technique is shown in "The Artist"—a novel form of portrait.

R. W., Queenscliff.—Very satisfactory print quality is shown in your entries, especially the close-up of the fishing craft. Unfortunately, the latter always set photographers a real problem in the direction of securing simplicity of motive; in your picture, for instance, the principal interest lies in the bottom left quarter. A more desirable degree of simplicity is shown in "Erosion," but here the cloud formation was hardly in keeping; we believe that such a motive requires something more dramatic. "Land and Sea" is very general and distant—of souvenir interest only.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

On Thursday, 1st February, the first meeting for the year opened with a talk and practical demonstration of the hand colouring of prints, using oil colours and Velox water colours. Members were very impressed with the excellent results obtained by both methods.

On Friday, 16th February, members had the pleasure of examining a fine collection of prints from the Van Raalte Club of Perth. The subject matter and treatment were excellent.

Three films were also shown with the object of studying the pictorial approach. The first film was an Australian documentary dealing with life in the Murray Valley, and was notable for its smooth continuity and quiet treatment. In striking contrast was an American film showing life in New Mexico. This had very harsh contrasts, heavily filtered skies and lacked continuity. The strident music used on the sound track was unpleasant and competed with the pictorial matter. Certainly the subject was worth while, but the slick presentation with its obvious striving for effect was not in keeping with the simple Navajo Indians and their life in the desert. The last film dealt with Albert Namatjira and the development of his school of aboriginal painters. Altogether the night gave us much pictorial food for thought.

On Thursday, 1st March, Mr. Ross Boardman, A.R.P.S., gave a talk and demonstration on theatrical and character portraiture. Several models were provided, with make-up and costumes, and members made the most of the opportunity to practise this branch of the art under the guidance of their skilled and genial demonstrator. These practical nights are very popular and are to be continued indefinitely at the Thursday meetings.

Inquiries re membership should be addressed to Mr. A. Polglaze, 88 Fairmont Avenue, Camberwell, Victoria. *Press Correspondent.*

MELBOURNE CAMERA CLUB

Members were the guests of Kodak Ltd. at the Assembly Hall on 22nd January to see the screening of the very fine colour acceptance slides from the 16th Kodak International Salon. They also saw four club members receive the A.P.-R. Recognition Medal—Messrs. J. Lilney, A. G. Gray, G. S. Harrison and F. C. Johnson. Hearty congratulations to these members.

During February the club had two widely differing lectures to speak. Mr. E. Wagner gave some very useful and practical information on the use and care of cameras and enlargers, with particular attention to the troubles most likely to be encountered. By contrast, Mr. G. Marchant provided a most unusual and entertaining talk on what he described as "odds and ends picked up in 50 years of photography."

The main item of the month was a showing of a collection of Mr. H. T. Reeves' fascinatingly beautiful hand-coloured slides of wild flowers. On this occasion,

his collaborator, Mr. J. Willis, of the National Herbarium, described the flowers as they would be encountered by following on Müller's footsteps in his amazing 2000-mile journey through Victoria nearly a century ago.

The turnover in secretaries has been very high lately. Mr. L. Tabuteau having had to resign after only three months' service, owing to a sudden move to Perth. We wish him every success in W.A., and are fortunate to have as his successor such a young and energetic secretary as Mr. L. Hawke. J.F.

ADELAIDE CAMERA CLUB

It is pleasingly evident that colour is fast gaining popularity with members of this club, as 98 entries were received for the colour-slide competition held at the club meeting on Monday, February 19th. The winners of Merit Certificates were: Messrs. J. Tomlinson, J. Bennett, J. Sprod, D. Wolff, R. Leunig, and A. Ash.

A lecture on "Exposure for Colour" preceded the competition. The lecturer was Max Grosser, who was assisted by Jack Tomlinson.



John Sprod receives the G. L. Fisher Memorial Trophy for Landscape. (Photograph by Keith T. Cook)

A splendid attendance of members crowded the club rooms on the night of March 5th to witness the judging of that popular annual event—the special competition for the "G. L. Fisher Memorial" trophy for landscape. In all 15 entries were received. Instead of selecting the winner by popular audience vote, a sole judge was chosen by the committee. Keith P. Phillips, acting in this capacity, declared John Sprod the winner. This member's entry was a particularly fine high-key study.

In addition to the special contest, the monthly competitions for both "A" and "B" Grade were conducted with 8 entries in "A" and 12 entries in "B." The critics for the evening were Dr. Enid Robertson and John Sprod.

Merit Certificates were awarded to Messrs. J. Bennett, G. Zeising, E. Robertson, in "A" Grade, and to Messrs. R. J. Brougham and John Winter in "B" Grade. K.T.C.

BRISBANE CAMERA CLUB

A record attendance marked the March meeting, which was held in the club rooms in Roma Street on 6th March.

Visitors present included Mr. James Savage, from the Photographic Society of N.S.W.; Mr. H. F. Sama, President of the Kingaroy Camera Club; and Mr. Victor Dawes, of Hobart.

A very interesting and instructive evening was provided by Mr. Stewart Disney-Smith, Maintenance Officer for the Department of Public Instruction. Mr. Disney-Smith brought along a 16mm. sound projector and showed several films, including "Antarctica, 1948," "Hunting Crocodiles," and "The Making of a Mural." The last-named was in colour, and gave an indication of the tremendous amount of planning, sketching, modelling and painting done by the artist before attempting the actual mural. A short film of the peanut factory fire at Kingaroy, made by Mr. Sama, was also screened.

The Vice-President (Mr. I. Barnbaum) moved that a vote of thanks be passed in appreciation of Mr. Disney-Smith's work, which entailed a week-end of preparation. This was carried by acclamation.

Miss Augusta Hobday, who has been elected to the panel of judges, assisted with the judging of the Monthly Print Competition, "Landscape," the awards for which were: A Grade—1, R. Close; 2, T. Scruse; 3, T. Scruse. B Grade—No award. C Grade—1, C. Searle; 2 (Equal), J. Gettons and N. Berg.

The February field day consisted of an outing to Sully's Gully, on the Pirie River, and an inspection of the National Broadcasting Station at Bald Hills.

G.G.-T.

MARYBOROUGH CAMERA CLUB

Our first meeting this year was held on Monday night, February 5th, when there was practically a full attendance. The President welcomed the members, and referred with regret to the departure from Maryborough of Vice-President Don Cunningham. He also expressed the pleasure of all the members at the return to health of the Hon. Secretary, Miss Sonia Campbell.

This meeting saw the commencement of the "Print of the Month" competition, a total of nine prints being submitted. Most of these were 6½" x 8½" or 8" x 10" enlargements, and showed a very commendable degree of excellence. The entries were judged by secret ballot among the members present, first place being secured by Mr. C. D. Webster with "Fantasy," a fine study of tree branches taken against the light. Mr. P. Phillips took second place with an excellent warm-toned print of an old shed and several trees. Unfortunately, the print was untitled. "Morning Stillness," a very interesting view of the Brisbane River showing Grey Street Bridge framed by part of the Victoria Bridge, and pictured by Mr. M. Kuskie, was awarded third place.

Another of the popular club outings was held on Saturday afternoon, February 17th, this time at a very "photogenic" spot on the Mary River about six miles from town. The sky was overcast, with resultant flat lighting, but many exposures were made in the hope of obtaining that ever-elusive "master-piece."

The main business on March 5th was the "Print of the Month" competition, for which a dozen entries were received. These were judged by Mr. W. G. Parry, well-known local professional photographer, who kindly accepted the position of judge throughout the competition. After stating that the quality of the work was very good and the standard remarkably

uniform, Mr. Parry gave pride of place to "Solitude," by Mr. R. English, who also gained second place with "Before the Storm." Third place was gained by a study of sheep, the work of Mr. P. Phillips.

The President, Mr. B. H. Austin, supported by Mr. P. Phillips, moved a hearty vote of thanks to Mr. Parry, who briefly replied.

Great interest was taken in a number of excellent stereoscopic views and transparencies made by Mr. Parry, who also provided three stereoscopes for the use of members for the evening. Though stereoscopy is a revival of an old-time branch of photography, most of the members made its acquaintance for the first time, and were delighted with the realistic appearance of the views.

B.H.A.

THE WEST AUSTRALIAN CAMERA CLUB INC.

The January meeting was held in the club rooms on the 25th January, 1951, the subject for the evening being "Interior Architecture." Points were awarded as under:

First, Mr. Weggelaar; second, Mr. Pryor.

Mr. Ottaway then gave a short explanation of how the A.P.-R. Recognition Medal was awarded, showing the members the medal which was recently won by one of our own members—Mr. J. W. Watson. The President, Mr. Sunter, thanked Mr. Ottaway and said that the club greatly appreciated the thoughtfulness of both the manager of Kodak Ltd. and Mr. Watson in allowing the members of the club to see the medal. He also remarked that the club is very proud of the fact that one of its members was the first person in Western Australia to bring the coveted award to this State.

Mr. R. S. C. Steele, one of the past presidents of the club, then proceeded with his talk on "Exposures and Meters." To obtain a true interpretation of a good exposure, the speaker said one must liken it to the foundation of a house. If a good foundation is built, you get a good house.

Mr. Steele, demonstrating with his own meter, spent some time in showing some of the newer members how a meter should be used.

In conclusion, the speaker emphasised that by using a meter the photographer was certain to get accurate exposures, thereby getting the best out of his photography.

The President thanked Mr. Steele for his interesting and instructive talk.

A.M.P.

COONABARABRAN CAMERA CLUB

Members of the Coonabarabran Camera Club enjoyed a high measure of success in the photographic section at the recent Coonabarabran Show. Reports indicated that the varied types of photography and the high standard of the work proved a great attraction, and that there was a constant stream of visitors to that section of the show. The pictures were judged by Mrs. R. Stokes, who stated that she would have liked to have had far more prizes at her disposal than were available. The Fine Arts judge also referred to the outstanding quality of the photographic exhibits. Results were as follows:

Any Open Subject—1, V. N. Brain; 2, J. Alderton; 3, V. N. Brain. *J. Alderton*, V. N. Brain, S. Wood, highly commended. *Child's Study*—1, F. Long; 2 and 3, D. A. Read. V. N. Brain highly commended. *Portrait*—1 and 2, D. A. Read; 3, J. Alderton. *Local Scenic*—1, J. Alderton; 2, G. Searle; 3, S. Woods. V. N. Brain highly commended.

P.C.

PICTORIAL PHOTOGRAPHIC CLUB

(Preston, Victoria)

Practical demonstrations, firstly of copying, by Mr. R. S. Gray and, secondly, of the art of still-life photography, by Mr. F. P. Hion, started the ball rolling this year.

Collins Street photographer Peter Fox followed on 12th February demonstrating, with the aid of his assistants, methods of hand-colouring photographs. Although members probably will not reach the perfection of the well-practised demonstrator, no doubt they will be able to produce a very passable effort as a result of the lecturer's hints. Mr. Fox is very generous with his aid to photographic clubs, and a great debt is owed to him for his friendly advice.

The meeting on 26th February took the form of an illustrated lecture by a member of the staff of Kodak Pty. Ltd. on photography by ultra-violet and infra-red light, ranging from crime detection to pictorial work.

The club is looking forward to a very good year, especially as it hopes to attract amateurs to "do their own" by conducting beginners' classes commencing on the 9th April with "Contact Printing."

A welcome is extended to all photographers to attend our meetings. Particulars may be had from the Hon. Secretary, Mr. R. S. Gray, 18 York Street, West Preston. E.H.B.

WONTHAGGI CAMERA CLUB

At a meeting on 30th November, 1950, the Wonthaggi Camera Club was formed, and it is thought that this is the first in South Gippsland.

Mr. F. Oakley was elected President, Mr. L. Schmedje Vice-President, and Mr. A. Jacka Secretary and Treasurer.

Most of the members are beginners, and already some have purchased or made their own enlargers. It is hoped to establish the club on a firm basis during the year.

Any camera enthusiasts in surrounding districts, such as Cowes, Iverloch, Leongatha or Korumburra, are cordially invited to attend the meetings, which are held on alternate Thursdays as from the 15th February, 1951, at Mr. Schmedje's pharmacy. A.J.

BALLARAT CAMERA CLUB

The monthly meeting was well attended and Mr. W. Sebo's talk on Paper Negatives was enthusiastically received. To most members the process was new and, judging by the interest taken, there should be a batch of prints next month when the competition will be "Pictures from Paper Negatives."

An outing to Bacchus Marsh was arranged for Sunday, March 18th. There was a fine array of prints in the "Open" section, in which Mr. W. Sebo had a popular win with a beautiful picture of two poplars. The judge's commentary on all prints was instructive and helpful to all present.

New syllabus items were announced and members were pleased with some of the novel ideas listed.

It was learned with regret that Mr. J. Collins, a very early member, will shortly be leaving Ballarat.

Mr. L. Evans was thanked for the fine job he made of a new notice board for the club.

Mrs. Richmond gained a third prize and two highly commended awards in the recent A.P.-R. competition for hand-coloured photographs in oils. Unfortunately, a print submitted by Mrs. Strange and posted earlier, failed to arrive in time for judging. I.M.R.

ALBURY CAMERA CLUB

At the annual meeting of the club the retiring president reported that the average attendance per meeting throughout the year was nine.

The election of officers resulted in E. J. Hart being elected as President and P. Haddow as Secretary/Treasurer.

Aggregate points for the print competition conducted each month were—A Grade: E. J. Hart, 21; B. Lenscak, 12; Mrs. N. Padman, 12; A. W. Denison, 4; A. E. Parry, 4. B Grade: E. Goldy, 5; W. H. Boughton, 3; B. Keen, 3; D. Whitworth, 3; F. Jagger, 3; W. Dowling, 2.

It was decided to continue the monthly competitions in A and B Grades, with a maximum print size of quarter-plate, so that members without the use of an enlarger could compete fairly with other members.

A field day to Table Top was arranged for April 7th, leaving Albury at 2 p.m.

At the April meeting, colour slides taken by members will be shown.

Print mounting is the subject of a demonstration to be given at the May meeting.

An exhibition of enlargements of members' work will be held in conjunction with the June meeting. P.C.

KINGSTON (VIC.) SCHOOL INVITATION PHOTOGRAPHIC EXHIBITION

Good friend and A.P.-R. contributor, D. H. Featherston, who is head teacher of Kingston school, is organising a photographic exhibition for the dual purposes of raising funds and of stimulating local interest in photographic art. The exhibition will comprise salon prints and 2" x 2" slides. Full details are obtainable from the Head Teacher, State School 759, Kingston, Victoria. Closing date: 12th May.

42nd LONDON SALON OF PHOTOGRAPHY

Entry forms are now available for this famous salon, either direct from the Hon. Secretary in London or, while copies last, from the "A.P.-R." Editorial Office—a stamped addressed envelope should be forwarded. Conditions are the same as in previous years. Entries from overseas should reach London by August 8th. Address: The Hon. Secretary, London Salon of Photography, 26-27 Conduit Street, New Bond Street, London, W.1, England.

A correspondent has drawn our attention to the fact that the wiring diagram in "A Photographic Timer," which appeared on page 47 in the A.P.-R., January, 1951, is not in accordance with current regulations. These call for an additional transformer or tapping, the correction being that no wiring is permitted from the primary or mains side—all current must be drawn from the secondary.

* * *

From Gordon McCalman comes the news that the organisers of Muswellbrook 1951 Photographic Exhibition encountered insurmountable delays in the issue of their entry forms. Would intending exhibitors please accept this notification by way of an apology? In spite of all the difficulties, there was a good photographic display at Muswellbrook Show, the A.P.-R. coming to the rescue with a prizewinners collection which appeared most attractive when the display was finalised. G.M. assures us that the 1952 Exhibition will be held as scheduled and that the entry forms will be available in due course.

* * *

A. G. Gray is planning a trip abroad at an early date.

Canberra Jubilee Salon

For the benefit of those many *A.P.-R.* readers who had a "personal interest" in the Jubilee International Salon, and who were not able to come to Canberra to see the display, I am prompted to write this short survey.

When the Australian Constitution was adopted in January, 1901, federating the six British colonies in the Pacific, provision was also contained for the establishment of a Federal Capital City. The establishment and development of photography as one of the arts in Australia, as throughout the world, has also taken place during the half-century of federation, which Australia is now celebrating at this Jubilee. For this reason, it was most appropriate that the Canberra Photographic Society should conduct a special international salon in conjunction with the Australian Commonwealth Jubilee.

It was to be expected that a good response would be received from within our country; however, a very pleasing feature was the fact that a little over half of the seven hundred prints came from overseas sources, clearly showing that the importance of the Australian Jubilee was appreciated abroad. An interesting fact about the overseas entries was the large proportion from countries bordering the Pacific. A picture in a nutshell of the origin of the prints submitted may be gained from summary:

Country	No. of Entrants	Prints Entered	Successful Entrants	Prints Accepted
Australia	97	346	70	137
Canada	6	24	5	12
Canton, China	10	40	7	16
Ceylon	1	4	1	1
Egypt	1	4	1	2
England	7	23	5	13
France	1	4	1	1
Germany	1	4	1	1
India	10	40	6	9
Japan	2	8	2	2
Malaya	1	4	—	—
Netherlands	1	4	1	2
New Zealand	4	9	2	2
Norway	1	4	1	1
South Africa	4	16	4	9
Spain	1	4	1	1
U.S.A.	49	167	26	62
	197	710	131	271

It will be noted that the judging panel—consisting of Messrs. Keast Burke, A.R.P.S., A.P.S.A., G. S. Christian, and Clarence B. Young, A.R.P.S., A.P.S.A.—accepted 271 prints, this including twenty-nine honours prints, of which nine were Australian.

Official Opening

The Society called on Sir Robert Garran, one of the original "drafters" of the Australian Constitution and President of the Arts Council of the A.C.T., to invite the Prime Minister's representative, Mr. Len Hamilton, M.H.R., to declare the Salon open.

Mr. Hamilton pointed out that photographers throughout the world had a closer bond than artists in any other form of visual art. This is largely brought about by international salons similar to the Jubilee Salon. This common bond through photography would do much to foster international understanding.

By A. C. REDPATH

Other arts have their national "schools," but this national individuality was not so clearly marked in photography. To illustrate this point, Mr. Hamilton suggested that one inspect the prints displayed and try to decide the country of origin of each print without first consulting the catalogue.

Mr. Burke replied as representing Australian pictorial photography, and thanked Mr. Hamilton on the Society's behalf.

In all, the Salon was viewed by over eleven hundred people. The Society was pleased to welcome a number of well-known interstate photographers during the period the Salon was on exhibition. Those best known to readers of these columns included the Editor, J. P. Carney, A.R.P.S. (Griffith), Kerry Dundas (Sydney), J. M. Joshua (Temora), J. Fitzpatrick (D. of L., Sydney), C. L. Leslie (formerly Maitland), Roy Manuel (Newcastle), and W. G. Nichols (Sydney), all of New South Wales; A. W. Briggs and Dr. L. A. Love, of Victoria, and F. G. Crook-King, A.R.P.S., and Dr. L. T. Lloyd, of Queensland.

Salon "Sticker"

The Salon Sticker has been the subject of quite a deal of favourable comment from its recipients. The circular format represents a "break-away" from the conventional square or rectangular style. The colours of green and gold are the Canberra colours. The principal symbolic objects are the growing branch on the right symbolising "growth" and the Federal Parliament building representing "Federation." The regular acceptance sticker, of course, had the section containing the words "Honours Print" cut away. The Canberra coat-of-arms appears on the top of the catalogue cover.

A Note on Organisation

This is published for the benefit of those who are interested in the organisational aspects of the Salon. Some 2,500 printed entry forms were distributed—about 2,000 going overseas. In addition, advance notices were furnished to each of the major photographic magazines, particularly those of the United States and Great Britain—these totalled fifteen in all. As is the case with the *A.P.-R.*, these magazines will print salon notices just for the asking. Mailing of overseas entry forms was completed in May for the closing date of December, using addresses from *The American Annual of Photography*, 1950.

The Australian mailing proved not quite so straightforward, as no consolidated list of possible exhibitors has ever been published. The Canberra Society has prepared a list of addresses of Australian salon enthusiasts, based on experience with the Jubilee Salon, with the aim of providing some degree of assistance to other salon committees. Copies of this list may be obtained by responsible bodies *gratis* on request.

Jubilee Salon Film Strip

The Society has been successful in producing a film strip of a selected 100 of the accepted prints. Copies of the strip will be available shortly for circulation through clubs and societies.

The 'Last Page'

In the course of pleasant informal functions, presentations were recently made to *A.P.-R.* Recognition Medal recipients residing in the Southern States. The Adelaide function was held at the Oriental Hotel. On this occasion Mrs. L. M. Hocking received the medal award on behalf of her late husband, G. L. Fisher, while C. P. Mountford, K. Neighbour and E. Robertson were present in person. A very special guest was F. C. Krichauff, Australia's oldest amateur photographer. The Hobart presentation was arranged at the West Point Hotel, when W. R. Clarkson, Company executive from Sydney, presented A. B. Maddock with his medal. The Launceston presentation to J. W. Ikin was also made by the same executive. The guest list included office-bearers of the Northern Tasmanian Camera Club and the Launceston Cine Club. The presentation to J. W. Watson, Perth recipient, was made by the Company management in that territory.

* * *

The long-planned Lyons' trip to East Africa is on, commencing with embarkation in mid-May. The "Custom-built" will go along.

We have been looking for our oldest *A.P.-R.* subscriber. The most promising contestant at the moment is B. Schleicher (Hazelbrook, N.S.W.). B.S. informs us he has been reading the *A.P.-R.* since early 1897 and refers to the fact that he still possesses a copy of the issue for July, 1900, "which I kept because it contained two excellent photographs of the first motor car to appear on the streets of Sydney. This was a very up-to-date affair (for those days) which, it was proudly claimed, possessed a 3 h.p. engine! The photographs show that it had a curious seating arrangement. There was a seat in front of the driver's seat and facing it; when this seat was occupied it must have seriously impeded the driver's forward vision! I remember seeing this car on the Sydney streets at the time; it caused a great sensation and crowds collected around it whenever it stopped, which it did fairly frequently! It really makes me feel alarmingly ancient to recall that I can remember the city of Sydney without a single motor vehicle on its streets."

* * *

A newsy letter is to hand from E. J. Hart (Bandiana) who is an enthusiastic member of the Albury Camera Club. The club is planning for a members' exhibition in June with a view to gaining more publicity for its drive for increased membership. A "Kodachrome" holiday in Tumut proved most fruitful and E. J. H. is now looking forward to spending his next holiday period in the Albury district. *(Continued overleaf)*

Concluding Observations

Although we do not profess to be experts on salons, a few notes made during the course of the proceedings may be helpful.

1. If a salon print is to carry its weight on a wall amongst a group of others, it must possess good contrast—a really rich tonal range. This helps a print to "carry." Prints of sizes larger than 10" x 8" tend to dominate their smaller brethren.
2. Coloured mounts are hard to fit into an overall

display, as they produce a "patchiness." As ever, white and cream mounts are preferable.

3. While mere brown paper and string are not sufficient for protection through the post, there is also a limit to the "armour-plate" idea, too. Some stout timber "packing cases" cost well over the five shillings entry fee for their return postage.
4. A special word of appreciation to the considerate folk who sent return postage as well as their fees.
5. The Society's thanks also to everyone who helped to make the show really worthy of the occasion of the Jubilee.



The *American Annual of Photography*, 1951, carries representation of two Australian workers: "Canberra Landscape" (A. G. Gray) and "The Departure" (Kenneth D. Hastings). Leading Australian exhibitors listed in the statistics were: J. P. Carney (34, 50), L. A. Lyons (20, 32), I. Yakovenko (12, 26), E. Robertson (8, 21), A. G. Gray (8, 11), Molly Lyons (5, 10), J. Hoey (7, 8).

D. L. Rich (Turrumurra, N.S.W.), in company with his wife, was successful in winning the very substantial first prize in the Ideal Home Competition recently conducted by "The Australian Women's Weekly," the results of which were announced last month.

We have received the manuscript and photographs covering the Donkin expedition through the unexplored Kimberleys. This proved to be such an interesting feature that it has been decided to hold over same until sufficient space can be made available to do the story justice. Similar remarks apply to the very fine Norman Laird portfolio of the fauna and flora of N.T.

V. N. Brain, the founder and president-*emeritus* of the Coonabarabran Camera Club, has been appointed by his organisation to a new post in Gilgandra. He is planning to initiate a camera club in the new area, but meanwhile he will keep in close touch with the C.C.C., which he says will be easy enough "as Coonabarabran is only sixty miles from Gilgandra"!

An interesting display was contributed by the Research Laboratories of the Company at the recent Exhibition of Scientific Instruments and Apparatus organised by the Institute of Physics, Victorian Division, and displayed at the University of Melbourne at the end of February, 1951. The Kodak exhibit included a self-balancing photo-electric transmission densitometer designed and built in the laboratory—this of a type especially suitable for either black-and-white or colour sensitometric and control work. Other equipment displayed included a Kodak Transmission Densitometer and a Kodak Camera Shutter Tester. Reference was also made to Kodak Autoradiographic Plates and to Kodak Nuclear Track Plates.

A Postal Photographic Society is being organised by the Correspondence School, Blackfriars, Sydney. The school is conducted by the New South Wales Department of Education and is noted for its enterprise and pioneering work in many directions.

Athel D'Ombrian has again been distinguishing himself in the field of deep-sea fishing.

With the completion of the Photographic Laboratory at Cooma, V. Gadsby, S.M.H.E.A. photographer, will soon be moving south.

Believe it or not! W. H. McClung has located yet another blind photographer—this enthusiast a resident of the Newcastle district. W.H.M. has promised us the fully story in due course (see N.P.S. club report).

WELCOME TO ELEVEN NEW COMPETITORS

We are happy to greet eleven new competitors, their initials being as follow: S.G.A. (Toowoomba), G. B. (Warragul), L.F.C. (East Kew), D.B.D. (Edgecliff), K.L.G. (Mt. Lawley), D.M. (West Brunswick), M.A.M. (East Kew), A.P. (Orange), W.E.P. (Orange), R.T.T. (Lithgow), R.L.W. (St. Kilda). Despite their small numbers, the group was successful in gaining two prize awards.

We noticed in the December issue of *Camera* (Switzerland) a "microfilm" reproduction of L. A. Lyons' "Hall of Learning." This subject originally appeared in the *A.P.-R.* for June-July, 1946.

During January, 1951, the Photography Department of Sydney Hospital held a small but exceedingly interesting exhibition of clinical photography, this including colour work and standard lantern slides. The department is under the efficient control of L. W. Appleby.

Jack Young's remarks about the offensive nature of sodium sulphide as a toner (page 100, Jan.), reminds us that the English technical papers are giving a good deal of space to recommendations concerning the use of thiocarbamide processes which do not suffer from that well-known disadvantage.

For the record, here are the names and dates of the early editors of the *A.P.-R.* The first editor was E. J. Welch, who conducted the magazine from its inauguration until May 1899. His successor was Alfred Allen, who carried on for some five years, his concluding issue being September, 1905. Editor Walter Burke's first issue was that of October, 1905—this issue carried that well-known editorial, "If I could meet you face to face . . ."

CHARLES PEARCY MOUNTFORD

"Walkabout" (Editorial Notes), September 1st, 1950.

Following the explorers during the last eight years or so, literary searchlights have gradually dissipated the central darkness of Australia. Unfortunately, however, the early writing of such men as Gosse and Giles are accessible to the general reader only through public libraries. The excellent three-volume report of the Horn Expedition fifty years ago is even more difficult of access. In their day such accounts were written for a small, specialized and scattered band of readers.

During the last twenty years, however, a great quantity of writing has awakened Australia to the wonderful colour, extraordinary forms and unique life of the interior. It has become "a dying heart" or "a land of promise," timeless, a place of adventure and romance and the remaining cradle of the stone-age peoples of the world.

Such is the attraction of Central Australia, indeed, that most good home libraries are gradually building up a considerable "literature" on the subject. There can be no hesitation in recommending Charles P. Mountford's *Brown Men and Red Sand* to all readers. It is a repository of fascinating aboriginal lore and legend, vivid word pictures of men and mountains and a collection of some of the best photographs yet published of the interior. Mountford's volume may stand in company with Finlayson's *Red Centre*, that succinct, authoritative and pleasant starting point for so many potential (and armchair) travellers.

Our readers will be interested to learn that Charles Percy Mountford, a Foundation Member of the Australian Geographical Society, has recently received the Franklin L. Burr Award from the National Geographic Society of America for leadership of the Arnheim Land Expedition in 1948 and "for contributions to knowledge while in the field." The award carried a grant of \$1,000.

Brown Men and Red Sand is obtainable from the publishers, Messrs. Robertson and Mullens Ltd., and from all booksellers; price 17/6. —J.M.B.

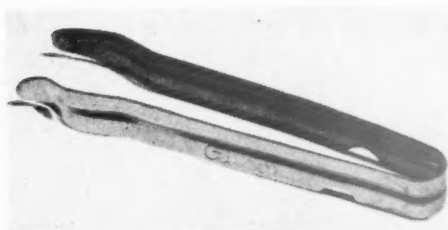
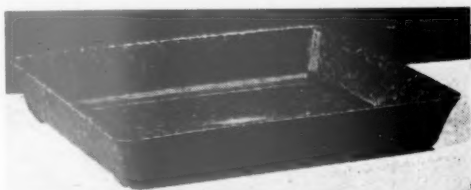
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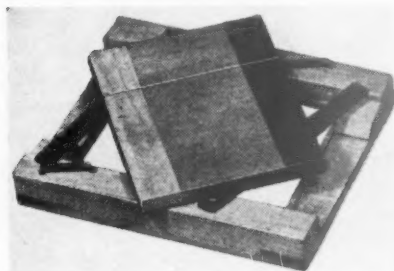
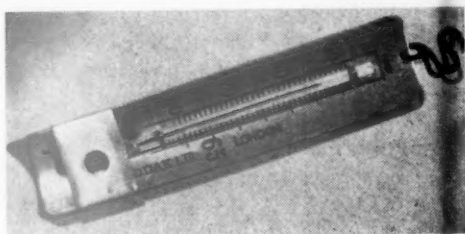


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This thermometer is ideal for all general photographic use. It particularly suits tank development as the metal portion is shaped to fit conveniently inside the tank, or it can be suspended in the developer by the hook. It is boldly marked from 60° to 90°F. in large figures; the widely-spaced degrees assure accurate readings. Price: 9/6



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The tank casing, the light-tight cover, the agitator and the reel are all expertly moulded in a high grade material. Supplied complete with a very full instructional leaflet.

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4. Reliable Kodak lens is pre-focused . . . just aim and shoot.



5. Anti-jerk shutter control . . . merely push the button. There are no adjustments.
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Loads with Kodak V520 film for 12 pictures, $2\frac{1}{4} \times 2\frac{1}{4}$ ins.

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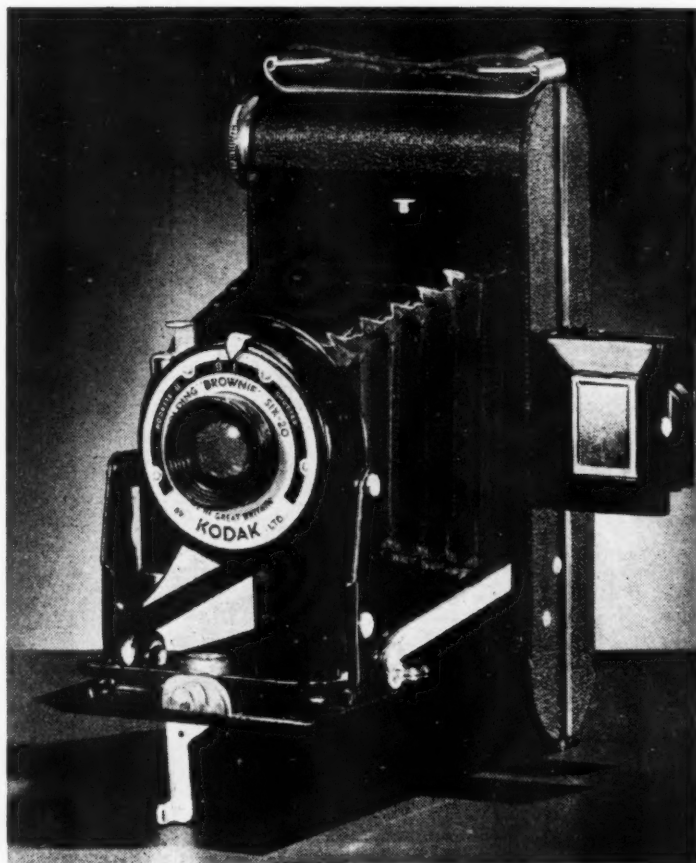
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7. All-metal (rustproof) body with black grained leatherette covering.



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3. Each features the famous 8-speed Epsilon shutter (to $1/150$ sec. with "B" and "T").
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